

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Comunicación y Artes Contemporáneas**

**In My Dreams  
An Animated Short  
Producto Artístico**

**María Fernanda Veintimilla**

**Animación Digital**

Trabajo de titulación de pregrado presentado como requisito  
para la obtención del título de  
Licenciada en Animación Digital

Quito, 22 de diciembre de 2017



# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Comunicación y Artes Contemporáneas**

## **HOJA DE CALIFICACIÓN DE TRABAJO DE TITULACIÓN**

**In my Dreams**

**María Fernanda Veintimilla**

Calificación:

Nombre del profesor, Título académico

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Quito, 22 de diciembre de 2017

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Lugar, Fecha Quito, 22 de diciembre de 2017

## **DEDICATION**

This Project is dedicated to my grandparents, my uncle and especially to my cousin, John. For always supporting and helping me make it through this goal that I didn't even know I had and for showing me the way.

## **ACKNOWLEDGEMENTS**

I'd like to thank Ana Andrade and Emilie Martel for giving my two characters their voices; Darcila Aguirre, for making a score that depicted the feelings I had about this world perfectly; Isabela Loza for helping me have a visual reference of how my main character needed to move; Karla Chiriboga for her constant support and feedback; Gustavo Idrovo for his feedback and technical advice; Gabriela Vayas for her constant support, advice and help throughout the whole process of bringing this project to life; my family for their support and patience during this process. Nicolás Loza, for his support and all his help; finally, I'd like to thank all my animation Friends for their support and advice during the creation of this project.

## RESUMEN

“In my Dreams” es un proyecto experimental, en el cual la animación 2D y Stop-Motion son combinadas para contar la historia sobre una niña que crea su mundo ideal en un sueño. Es una historia sobre la importancia de ser apoyado en cualquier meta que uno tenga. Ya que stop-motion no es parte del currículo, todo fue aprendido por medio de la investigación y la práctica, al igual que al buscar soluciones para crear una animación completa por medio de una técnica que casi no es utilizada. Fue una oportunidad para encontrar soluciones distintas y originales para completar el proyecto. Como todo trabajo experimental, el product fue completado efectivamente.

Palabras clave: Experimental, animación 2D, stop-motion, croma, ToonBoom, post-producción, muñeco.

## ABSTRACT

This is an experimental project, called “In My Dreams”, where both 2D animation and stop-motion animation are combined to create a story about a girl who creates her her dream work. It is a story about encouragement and its importance toward achieving one’s goals. As stop-motion is not part of the curriculum, everything was learned through research as well as trial and error and finding ways in which to create a complete animation through a technique that is scarcely utilized. It was an opportunity to find unusual solutions to carry out a project. As any experimental endeavor, the overall product was carried out effectively.

*Key words:* Experimental, 2D animation, stop-motion, green screen, ToonBoom, post-production, puppet.

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# INTRODUCTION

This project was experimental and executed with no previous experience with stop-motion. As such, there were many things one learns as they go; occasionally, one mistake during the photographing phase resulted in a re-shoot of an entire scene, while with 2-D one merely fixes the frames, changes the pose and carries on. On the other hand, mixing stop-motion with 2-D was, a surprisingly pleasing marriage of techniques. Because of this mixture of techniques, the project not only required 2-D animating, but extensive work in post production. It required color corrections to get rid of the green screen, or track matte to transition from one scene to another. It also required solutions to avoid creating a stop-motion puppet that would need to be much more elaborate if it were a bigger production. Instead of hundreds of facial expressions, the character's face was blank and the facial expressions were also added in post-production.

The story itself is about a girl who wakes up in a completely empty, blank space. As she walks around, she eventually crashes against an invisible wall. In disbelief, she touches the wall again and colors emanate from the touch. Both surprised and excited, she touches the wall again, more purposely, trying to generate the colors again and eventually a vast sky is created. She decides to create a world that in her view is perfect and idyllic and even magical. Eventually as she beholds her creation a voice is heard asking her to wake up. Eventually the little girl wakes up and realizes that it was just a dream which she tells her mother about. Her mother smiles back at her and tells her to make it come true.

# FICHA TÉCNICA

Tipo de producto: Animated Short.

Nombre del producto: In my Dreams

Dirección de Animación: María F. Veintimilla

Música: Darcila Aguirre.

Storyline: The story of a girl, in the middle of nowhere, making the world of her dreams.

Técnica: Stop-motion and 2-D

Duración: 3 minutes, 6 seconds

Formato: 1080p

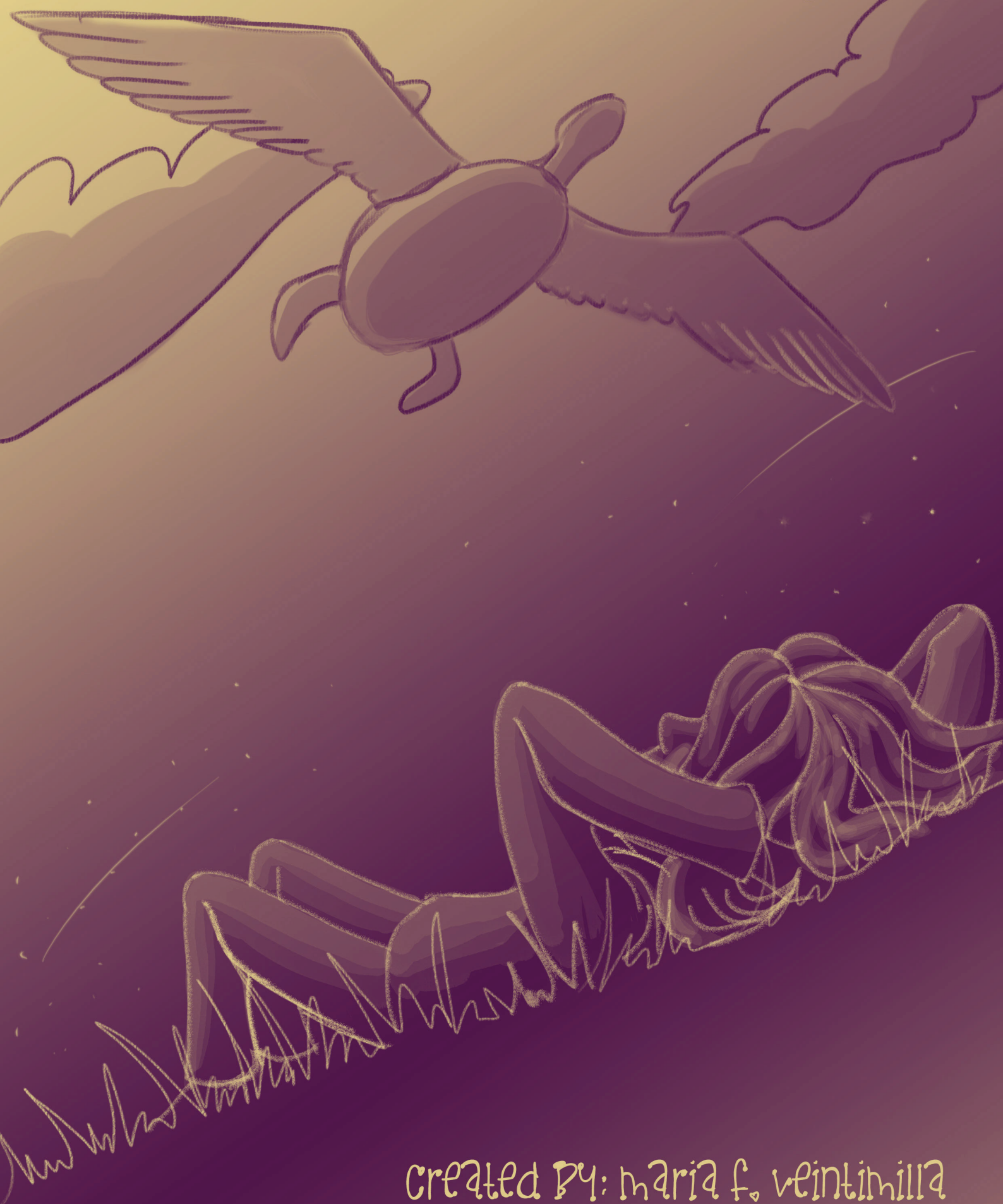
Fecha de Producción: January- December, 2017

Dirección de Proyecto de Titulación: Gabriela Vayas





# IN MY DREAMS



created by: maria f. veintimilla



the story of a girl in the middle  
of nowhere, making the  
world of her dreams

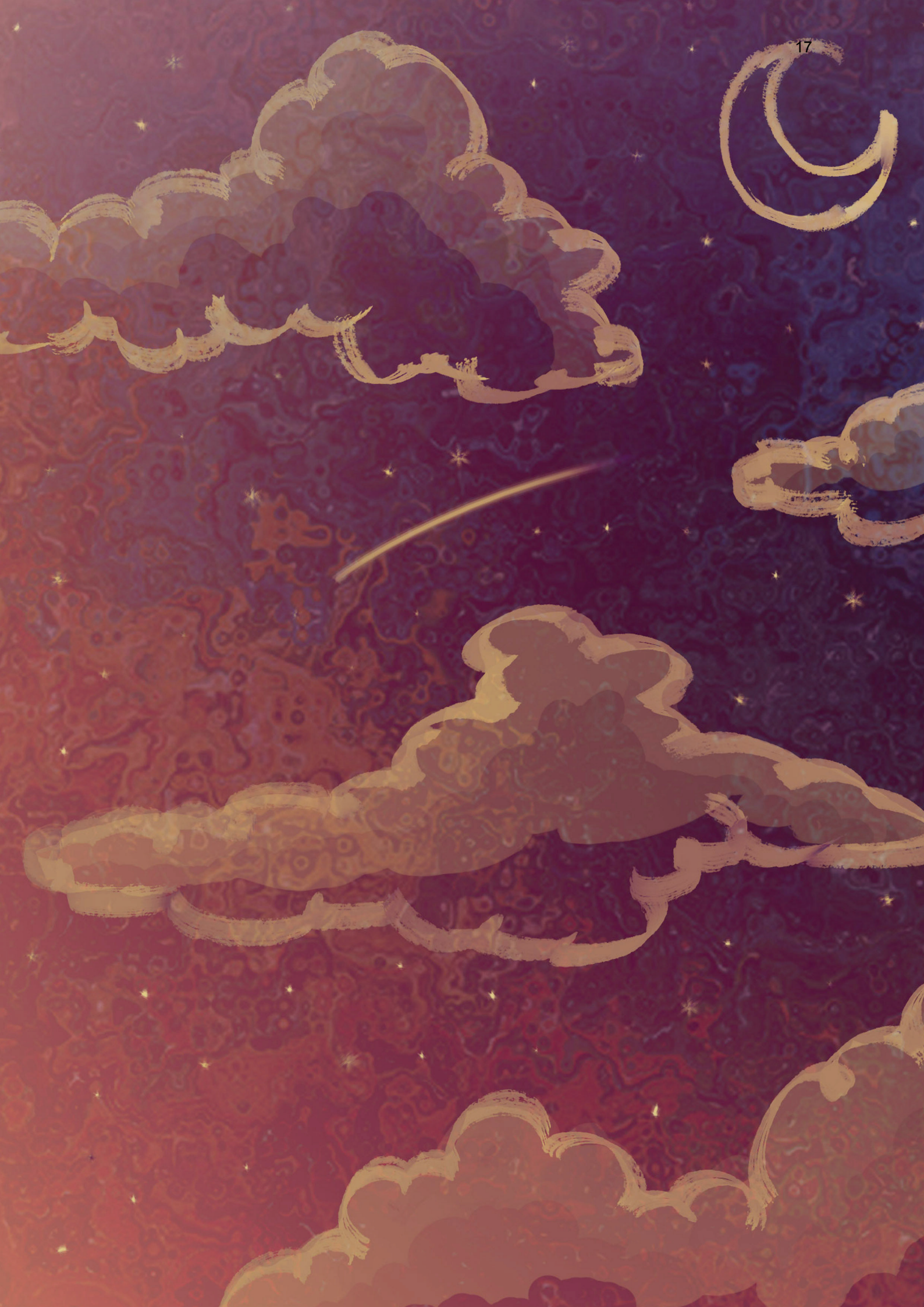




The background of the page is a deep purple with a marbled, swirling pattern. Three stylized, hand-drawn clouds in shades of blue and purple are positioned at the top left, middle left, and bottom center. The text is centered in the upper half of the page.

# THE PRE- PRODUCTION STAGE









## THE STORY

Everybody has their own version of what would make the world a better place. For Ariyana, this world is magical. It's beautiful and simple at the same time. What you wish to see, you create. "In My Dreams," shows the sweet version of a perfect world dreamed up by an idealistic little girl. A world of hope, freedom and even magical creatures!





# RESEARCH

## Stop Motion:

2D animation began as an experimental art. Originally, this art form consisted of optical illusions; devices that would trick the eye into seeing movement. As such, the same can be said about stop-motion, which requires experimentation of all kinds of media to create a final product. "The earliest stop-motion films were merely experiments in moving objects before the camera, like *Bewitched Matches* (1913) and *The Automatic Moving Company* (1912)." (Priebe, 1) As these were mere studies, the main purpose wasn't actually to animate characters, but rather, to make common objects have movement.

While 2D animation has been developed and its constant evolution has been documented since the beginnings of Walt Disney Studios, the same cannot be said about stop motion, or as Susan Shaw calls it, model animation, which is purely experimental. Each artist has their own tricks, and these are rarely recorded. For instance, in Europe puppet animation was a very common practice: "For many years Eastern Europe was the source of puppet animation. (...) Puppeteers had to be able to breathe life into a jointed wooden doll in very much the same way as animators do." (Shaw, 2) Aside from puppet animation, people began to experiment with clay (thereby creating characters that were easy to animate), cut-out (animation with cut papers), and something named pixilation, (which consisted in moving objects in different directions).



Eventually model animation, became an effective method to create semi-realistic visual effects in more than animated films. “At the same time, stop-motion effects for creature sequences in live-action fantasy films began with the innovations of Willis O’Brien and Ray Harryhausen, moving onto Star Wars and countless other films of the 1980s.” (Priebe, 1) However, this was achieved through years of experimentations and innovations. Moreover, this medium wasn’t employed for creating full-length films: “The time-consuming nature of stop-motion in general, combined with the extra effort needed to produce more than one hour of it, has partly contributed to this sporadic output.” (2) In spite of this, nowadays there are more and more larger-scale Stop-Motion films being created and distributed such as *Coraline* and *Fantastic Mr. Fox*. This is largely due to the fact that this medium brings together puppet makers with 3D modelers, thereby complementing each other in the creation of facial expression, as well as visual effects, resulting in a much more visually interesting and complex animation.

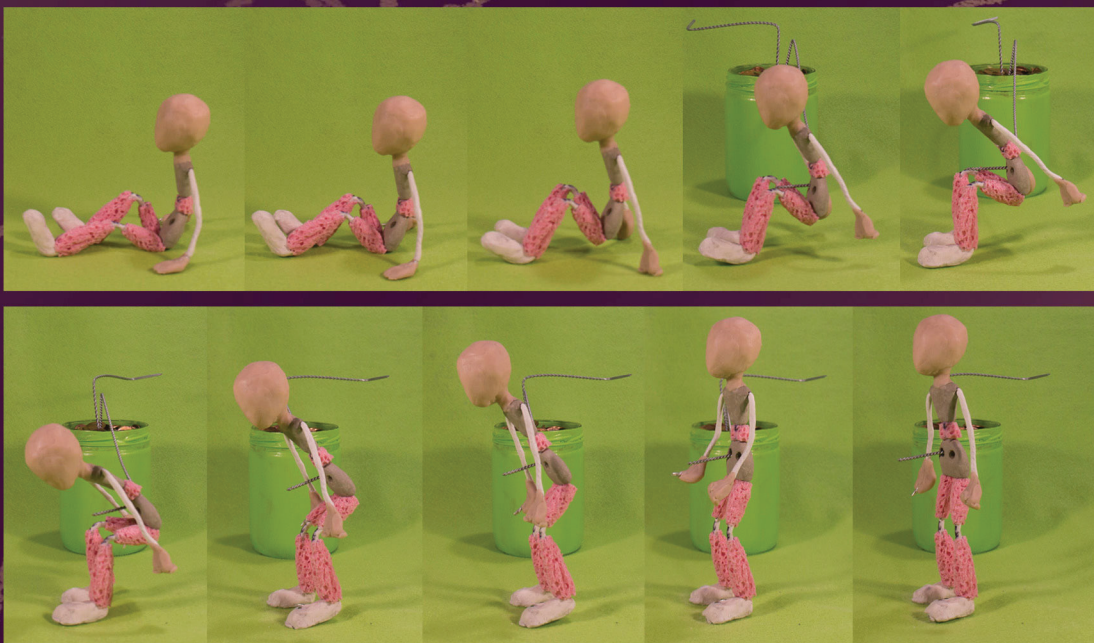


Image 1. Project test, 2017.



# RESEARCH

## Experimental Animation:

Given the fact that this project will require the merging of two types of animation in order to create a final product, it's important to consider what embodies an experimental animation. In her essay, *Experimental Animation in Latin America*, Cecilia Traslaviña describes how she uses that technique to tell stories. She speaks of a workshop where a French animator named René Laloux highlights the fact that animation is a “hibrid tool for expression, which can make use of all artistic expressions in limitless ways.” (Traslaviña, 2) This means that there are many possible creative solutions to any problem one may find during the production of an experimental animation. It also means that one can combine any number of techniques within the animation to create a final product.



# RESEARCH

According to Traslaviña, one might be able to conclude that although animation has been perceived as mainly a sequence of images that create motion and tell a story, it might be a very limited vision of the art form. Animation has the capacity of being experimental by nature because of the many elements that can be combined in order to create something new. The main objective is to use the most effective marriage of techniques to tell a story well. Animation as a medium is constantly evolving, merging and creating new things with the same goal in mind; creating a world and giving life to characters on a piece of paper.



# VISUAL REFERENCES

## STOP MOTION REFERENCES

During the dream sequence, the protagonist will be a stop-motion puppet. As such, there are several different references that can work: Among them, the level of detail of the LAIKA film *Coraline* is the main example that comes to mind. However, due to the fact that the little girl is actually dreaming and also considering the amount of time to carry out this project, it is better to create something more simplified and child-like. Therefore, the best reference in this case would be the style of the 2015 French film *The Little Prince*. The puppets are quite simplified and the materials utilized makes them look as if they are taken out from the book, giving them a magical appearance, which will be necessary for the protagonist during the dream. Also, the materials used are non-traditional, which offers the opportunity to experiment with the design and the creation of the puppet.





*(Image 2: Screenshot of the film The Little Prince by Mark Osborne, 2016)*



*(Image 3: Screenshot of the film The Little Prince by Mark Osborne, 2016)*

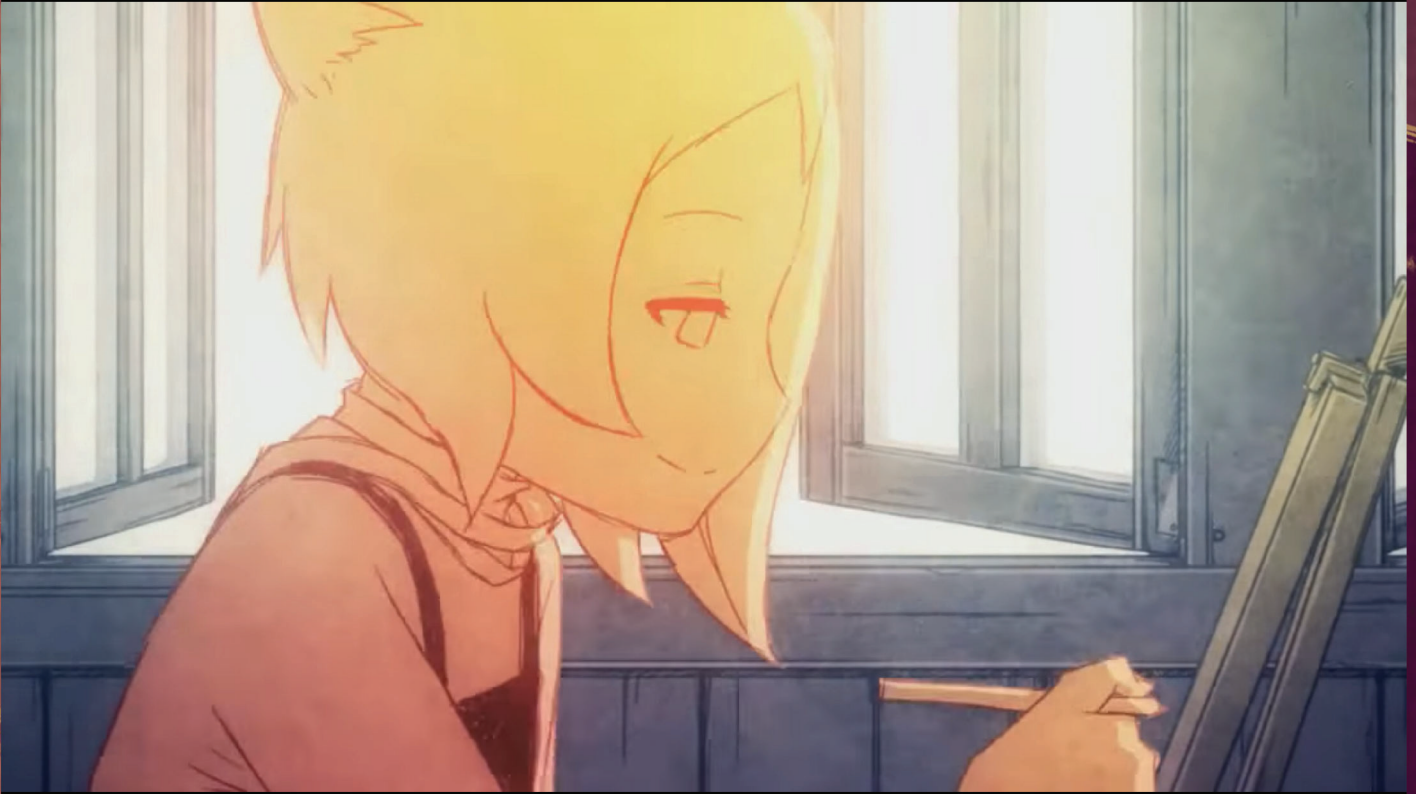


# VISUAL REFERENCES

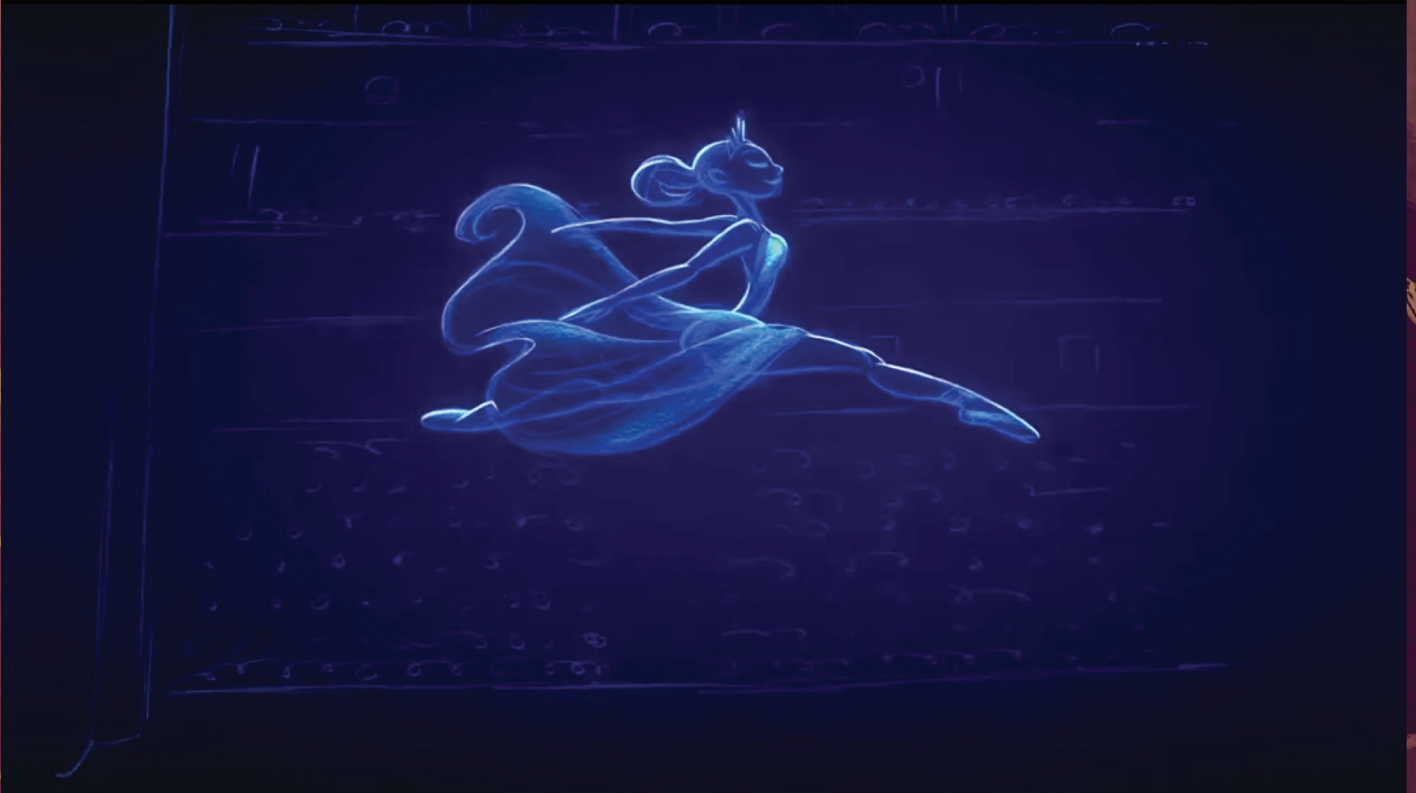
## 2D REFERENCES

During the dream sequences, the main character also draws and creates many things. The lines of the images she creates change colors periodically. The world she makes begins by looking like a sketch and then it begins to come to life. The best example of this is the animated short *The Duet*, by Glen Keane, where the objects that are alive light up their surroundings. Also, the look of this short is both childish and realistic, which will be very appropriate for the dream, but will also work once the little girl wakes up. However, when she wakes up the color scheme will change a bit. A visual reference of the vivid colors intended for the final scene is the short *Draw With Me*.





(Image 4: Screenshot of *Draw With me*, a short film, by Mike Inel, 2013)



(Image 5: Screenshot of *The Duet*, a short film, by Glen Keane, 2014)



## CONCEPTUAL REFERENCE:

The theme of this story is that we all have the possibility to create and improve the world that surrounds us. This story is slightly based on a famous quote by Gandhi: “You must be the change you wish to see in the world.” The little girl is a creative person; she can make beautiful things through her drawings. The animated Short “Night Light” by Qing Han is the most appropriate conceptual reference. A girl paints fish and they come to life and float through the girl’s hometown.



(Image 6: Screenshot of *Night Light*, animated short film, by Qing Han, 2016)





(Image 7: Screenshot of *Night Light*, animated short film, by Qing Han, 2016)

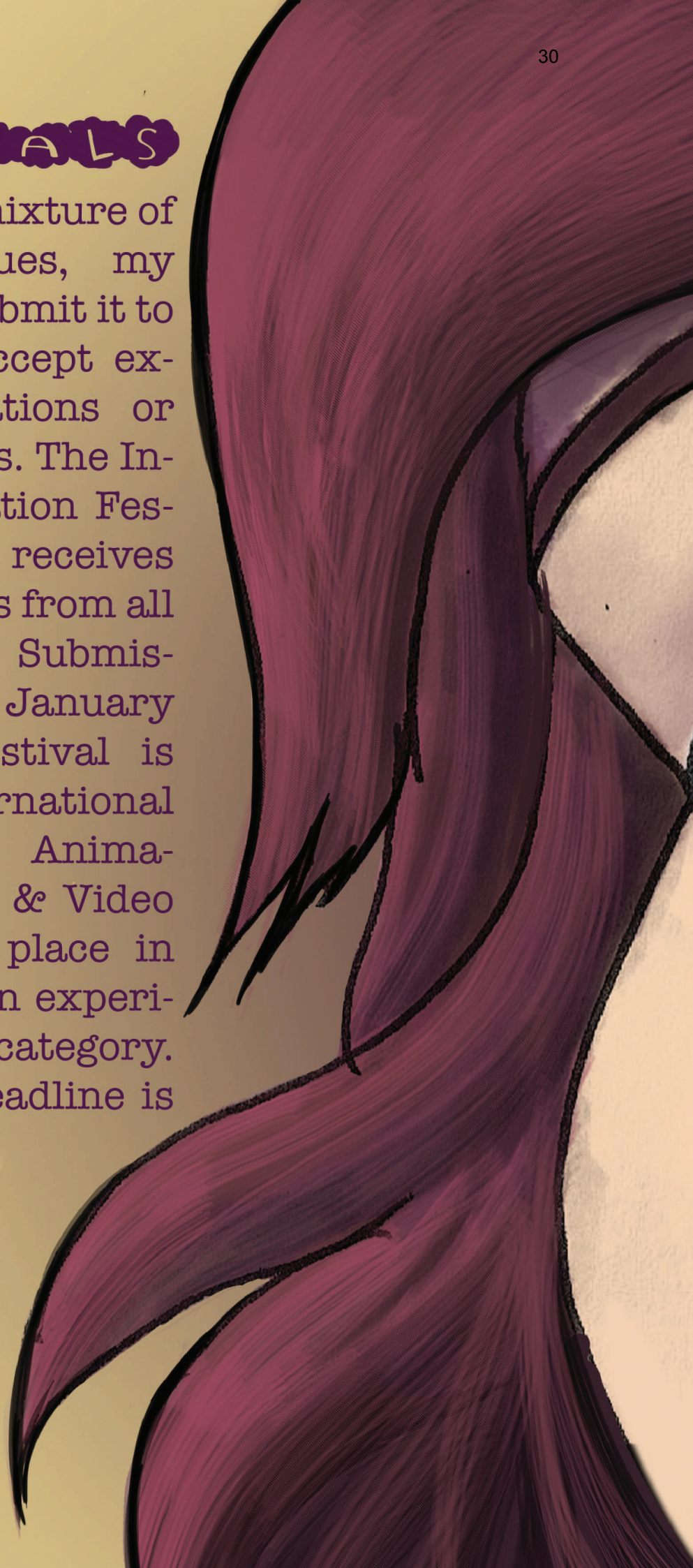


(Image 7A: Screenshot of *Night Light*, animated short film, by Qing Han, 2016)

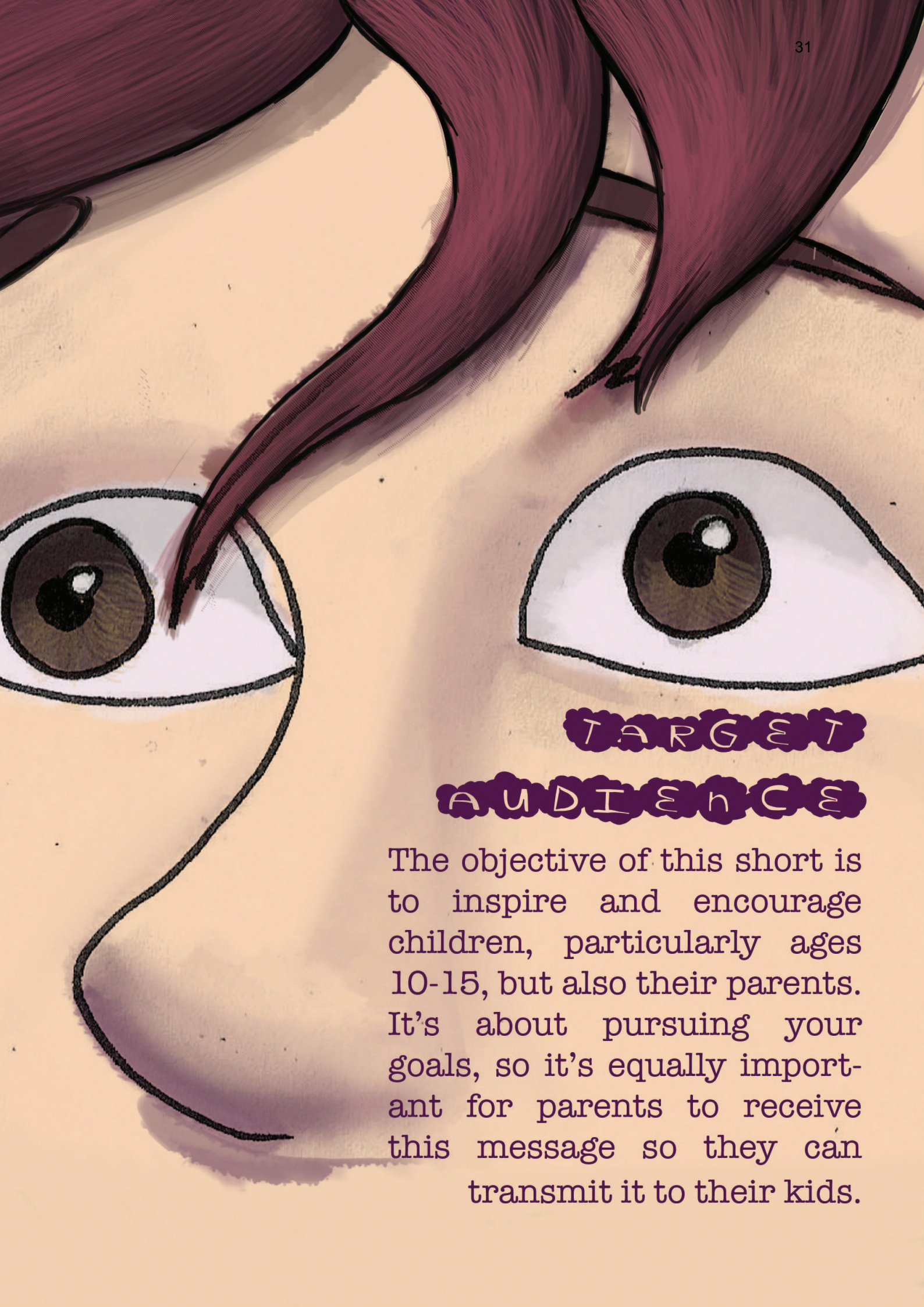


## FESTIVALS

As this short is a mixture of different techniques, my goal would be to submit it to festivals, which accept experimental animations or student animations. The International Animation Festival Chilemonos receives student animations from all over the world. Submissions are due on January 2018. Another festival is ANIMAYO (International Film Festival of Animation, Visual Effects & Video Games). It takes place in Spain and it has an experimental animation category. The submission deadline is March, 2018.







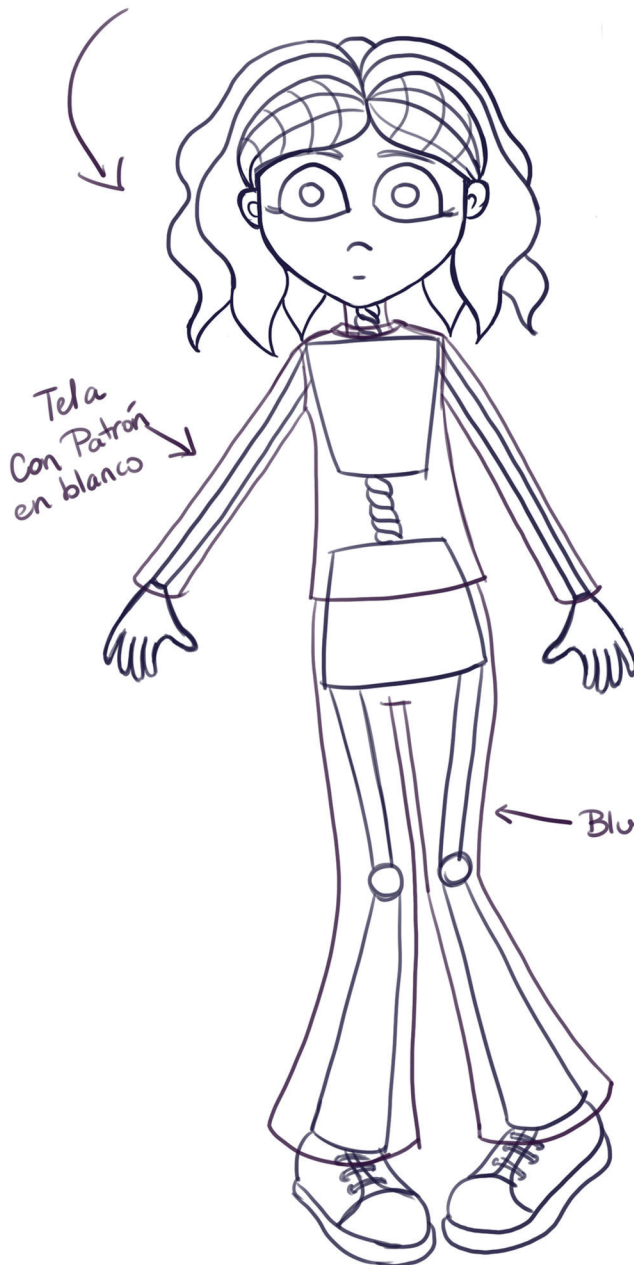
## TARGET AUDIENCE

The objective of this short is to inspire and encourage children, particularly ages 10-15, but also their parents. It's about pursuing your goals, so it's equally important for parents to receive this message so they can transmit it to their kids.



# THE EXPERIMENTAL ASPECT

## Stop Motion



Hair = Fabric + Yarn + wire +  
more wire (sticking out of scalp)

Face = Sculpture + acrylic paint

Tentative-Expressions - Smiling  
- Confusion  
- Laughing  
- Frustration  
- Neutral  
- sad?

Clothes - (Fabric + Sponge)

Feet / Shoes: Wood? Sculpture?

Skeleton = Wires

Hands - Sugru Glue + Paint (tooth) + wires  
or  
clay + wires

\* Feet need to be weighed  
down somehow!

Joints: Sugru Glue (More Mobility)

this story has two Parts; the first Part is happening in a dream and the second when the main character is awake, the most important Parts are within the dream world, as such, it is in the dream where i will experiment with a mixture of stop-motion and 2-d animation, most of the dream sequence is animated in 2-d, But the main character is going to be a stop-motion puppet.



# SCRIPT

## 1. OPENING SEQUENCE: TITLE.

We hear wind blowing. Letters drift into the screen, forming the words "In my" followed by "dreams" as a scribble on a cool light gray background. Next, the words "by Maria Fernanda Veintimilla" form like clouds underneath. We hear another gust of wind and the letters are blown gently away.

## 2. INT. LIGHT GRAY EMPTY SPACE - Day.

CAMERA TRAVELS DOWN TO REVEAL:

Ariyana, a little girl of about 12 years of age lies on the ground, in the middle of an empty space.

She opens her eyes, gets up and looks around. As she walks, she eventually bumps against an invisible wall. She doesn't notice that colors emanate from the contact right away. When she does, she jumps back surprised. She taps the wall again and confirms that her trace emits color.

Smiling, she touches the wall with both hands, and from them lines of color spring out, creating a sunny sky with clouds. As she looks at the far side of the room, she presses her hands on the invisible surface; the spreading tips of color darken to create a night sky, with the moon and stars. The two skies change colors gradually; from blue to purple to red and so forth.

Ariyana laughs excitedly. She stomps on the ground and grass grows. By raising her hands trees appear around her, creating a meadow. She twirls, generating a wind that moves the trees and the grass, while also changing their colors continuously.

She draws a turtle in the air with wings where its front legs would be. When she's done, she pushes the turtle gently, and the magical creature flies on its own into the sky, its wings moving the clouds.

Ariyana decides to write characteristics in the air. She writes words like "laughter" and the sound can be heard. She in-



scribes "peace" and the word splits to tiny pieces, turning into birds that take flight.

She writes "freedom" and then the space around her becomes broader (zoom out) with her in the middle of it. She begins to levitate a few feet off the ground. As she floats, the words "wake up" form in the air as a gentle voice can be heard.

MOTHER (O.C.)

Wake up.

Taken by surprise, Ariyana falls to the ground. Startled, she looks up at the sky. The kind voice becomes clearer.

MOTHER. LOUDER. (O.C.)

Wake up sweetie.

Her eyes scan the landscape, trying to find the voice. The world she created is colorful, with the turtle flying in the sky, yet there's nobody there. Finally, her eyes widen in recognition and then she shuts them.

FADE IN:

3. INT. BEDROOM - MORNING.

Ariyana opens her eyes. She finds her mother sitting at the foot of her bed smiling at her, sunlight bathing the room. As she stretches, she smiles back at her.

ARIYANA

Mom! I just had the best dream ever!

MOTHER

(Stroking her head)

Sounds amazing, honey. Now go make it come true!

FADE TO WHITE.



# STORYBOARD

## Animación Digital

COCOA-USFQ

PRODUCCION

## In My Dreams

HOJA

1

PLANO	TIEMPO	ESCENA	BC	CAMPO
PG		1		



ACCION/SONIDO

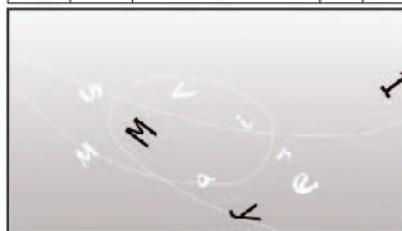
Wind Blowing

PLANO	TIEMPO	ESCENA	BC	CAMPO
PG		1		



ACCION/SONIDO

PLANO	TIEMPO	ESCENA	EG	CAMPO
PG		1		



ACCION/SONIDO

Wind Blowing

PLANO	TIEMPO	ESCENA	BC	CAMPO
PF		2		



ACCION/SONIDO

Camera Zoom in  
Girl Lying down on light gray blank space.

PLANO	TIEMPO	ESCENA	BC	CAMPO



ACCION/SONIDO

Camera Zoom in

PLANO	TIEMPO	ESCENA	EG	CAMPO
PP		2		



ACCION/SONIDO

Girl opens her eyes

## Animación Digital

COCOA-USFQ

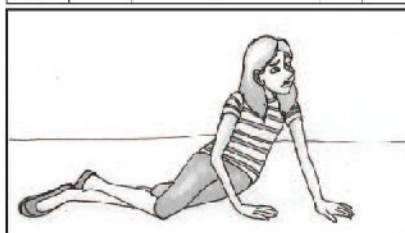
PRODUCCION

## In My Dreams

HOJA

2

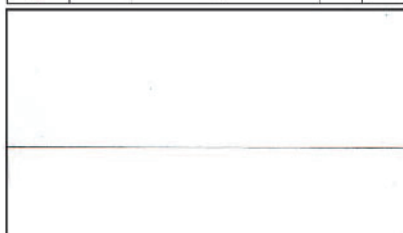
PLANO	TIEMPO	ESCENA	BC	CAMPO
PM		2		



ACCION/SONIDO

Girl wakes up and looks around.

PLANO	TIEMPO	ESCENA	BC	CAMPO
PA		2		



ACCION/SONIDO

She stands up off camera.

PLANO	TIEMPO	ESCENA	EG	CAMPO
PA		2		



ACCION/SONIDO

She starts to walk around.  
(Sound of Footsteps)

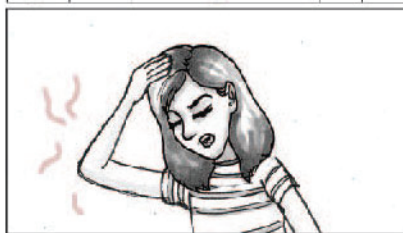
PLANO	TIEMPO	ESCENA	BC	CAMPO
PA		2		



ACCION/SONIDO

She crashes against an invisible wall.  
Muted bumping sound.  
(Girl: "Oww" or Ouch)

PLANO	TIEMPO	ESCENA	BC	CAMPO
PP		2		



ACCION/SONIDO

She doesn't notice that colors streamed from her touch at first.  
(Sound of complaining).

PLANO	TIEMPO	ESCENA	EG	CAMPO
PP		2		



ACCION/SONIDO

When she does she is taken by surprise.  
(Frightened Gasp.)



# STORYBOARD

## Animación Digital

COCOA-USFQ

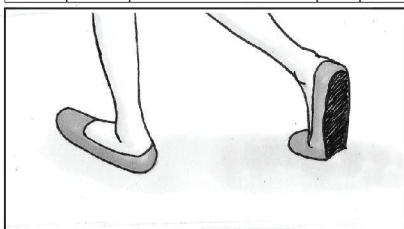
PRODUCCIÓN

### In My Dreams

HOJA

3

PLANO	TIEMPO	ESCENA	BG	CAMPO
PD				



ACCION/SONIDO

She takes a step a back.  
(Sound of a single, rushed footstep).

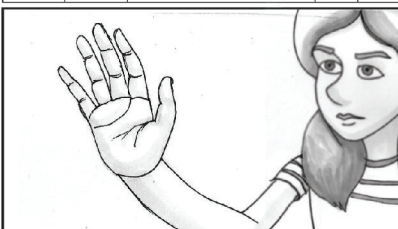
PLANO	TIEMPO	ESCENA	BG	CAMPO
PP				



ACCION/SONIDO

Confused, she decides to tap the wall again.  
(Girl: "Hmmm...")

PLANO	TIEMPO	ESCENA	BG	CAMPO
PP				



ACCION/SONIDO

She touches it.

PLANO	TIEMPO	ESCENA	BG	CAMPO
PM				



ACCION/SONIDO

She smiles.  
(Excited Gasp.)

PLANO	TIEMPO	ESCENA	BG	CAMPO
PM				



ACCION/SONIDO

She puts both hands on the wall and color emanates from her touch, creating a sunny sky.

PLANO	TIEMPO	ESCENA	BG	CAMPO
PA				



ACCION/SONIDO

It creates a sunny sky.

## Animación Digital

COCOA-USFQ

PRODUCCIÓN

### In My Dreams

HOJA

4

PLANO	TIEMPO	ESCENA	BG	CAMPO
PA		2		



ACCION/SONIDO

As she looks at the far side of the room, she presses her hands on the invisible surface; the spreading tips of color darken to create a night sky, with the moon and stars.

PLANO	TIEMPO	ESCENA	BG	CAMPO
PP		2		



ACCION/SONIDO

She laughs excitedly.  
(Sound of a low happy laugh).

PLANO	TIEMPO	ESCENA	BG	CAMPO
PD		2		



ACCION/SONIDO

She stomps on the ground and grass grows.  
(Soft, stomping sound).

PLANO	TIEMPO	ESCENA	BG	CAMPO
P Picado		2		



ACCION/SONIDO

By raising her hands trees appear around her, creating a meadow.  
(Sound of leaves and trees to convey growth.)

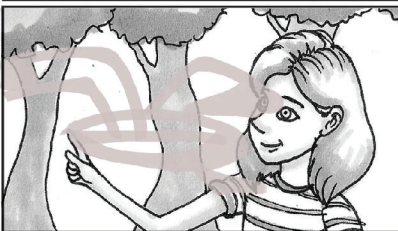
PLANO	TIEMPO	ESCENA	BG	CAMPO
PC picado		2		



ACCION/SONIDO

She twirls, generating a wind that moves the trees and the grass, while also changing their colors continuously.  
(Sound of wind).

PLANO	TIEMPO	ESCENA	BG	CAMPO
PP		2		



ACCION/SONIDO

She draws a turtle in the air with wings where its front legs would be.  
(Popping sound as the turtle appears).



# STORYBOARD

## Animación Digital

COCOA-USFQ

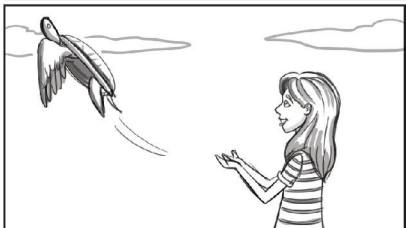
PRODUCCIÓN

## In My Dreams

HOJA

5

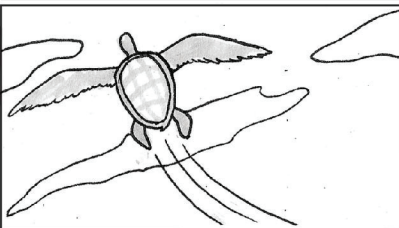
PLANO	TIEMPO	ESCENA	BG	CAMPO
PM		2		



ACCION/SONIDO

When she's done, she pushes the turtle gently. The magical creature flies on its own into the sky, its wings moving the clouds.  
(Sound of flapping wings).

PLANO	TIEMPO	ESCENA	BG	CAMPO
PA		2		



ACCION/SONIDO

The magical creature flies on its own into the sky, its wings moving the clouds.  
(The Sound of wings fades little by little.)

PLANO	TIEMPO	ESCENA	BG	CAMPO
PP		2		



ACCION/SONIDO

She smiles at it.  
(Low happy gasp.)

PLANO	TIEMPO	ESCENA	BG	CAMPO
OTS		2		



ACCION/SONIDO

The little girl decides to write characteristics in the air. She writes the word laughter.

PLANO	TIEMPO	ESCENA	BG	CAMPO
PDetalle		2		



ACCION/SONIDO

The sound of laughter can be heard."

PLANO	TIEMPO	ESCENA	BG	CAMPO
OTS		2		



ACCION/SONIDO

She writes the word "peace."

## Animación Digital

COCOA-USFQ

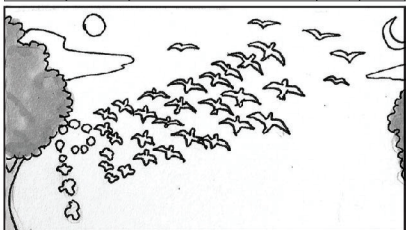
PRODUCCIÓN

## In My Dreams

HOJA

6

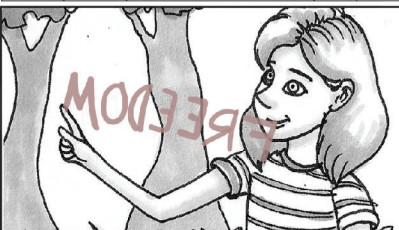
PLANO	TIEMPO	ESCENA	BG	CAMPO
PA		2		



ACCION/SONIDO

The word splits to tiny pieces, turning into birds that take flight. Zoom out.  
(Sound of birds and wings.)

PLANO	TIEMPO	ESCENA	BG	CAMPO
PP		2		



ACCION/SONIDO

She writes "freedom."

PLANO	TIEMPO	ESCENA	BG	CAMPO
PG		2		



ACCION/SONIDO

The space around her becomes broader.  
(A more powerful wind sound, which accentuates the bass.)

PLANO	TIEMPO	ESCENA	BG	CAMPO
PDetalle		2		



ACCION/SONIDO

Her feet rise from the ground. (Tentative).  
(Wind sound.)

PLANO	TIEMPO	ESCENA	BG	CAMPO
PCPicado		2		



ACCION/SONIDO

She levitates.

PLANO	TIEMPO	ESCENA	BG	CAMPO
PA		2		



ACCION/SONIDO

As she floats, she looks around. The world she created is beautiful and colorful with the turtle flying in the sky.  
(Sound of the birds and wings as well as a soft wind.)



# STORYBOARD

## Animación Digital

COCOA-USFQ

PRODUCCIÓN

### In My Dreams

HOJA

7

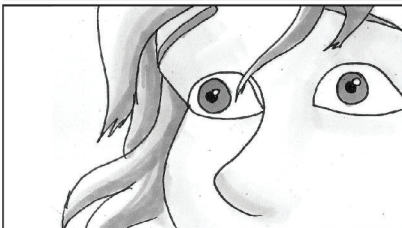
PLANO	TIEMPO	ESCENA	BG	CAMPO
OTS		2		



ACCION/SONIDO

Suddenly, the words, "wake up" appear like clouds in the sky. A gentle voice can be heard off-camera saying: "Wake up." (Low sound of wind continues).

PLANO	TIEMPO	ESCENA	BG	CAMPO
PDetalle		2		



ACCION/SONIDO

This takes her by surprise: She gasps.\*

PLANO	TIEMPO	ESCENA	BG	CAMPO
PPicado		2		



ACCION/SONIDO

She falls.  
(Falling body/ Thud sound.)

PLANO	TIEMPO	ESCENA	BG	CAMPO
PPicado		2		



ACCION/SONIDO

She lands unconscious.

PLANO	TIEMPO	ESCENA	BG	CAMPO
		2		



ACCION/SONIDO

The camera zooms in on her face.

PLANO	TIEMPO	ESCENA	BG	CAMPO
PP		3		



ACCION/SONIDO

She opens her eyes.

## Animación Digital

COCOA-USFQ

PRODUCCIÓN

### In My Dreams

HOJA

8

PLANO	TIEMPO	ESCENA	BG	CAMPO
OTS		3		



ACCION/SONIDO

She finds her mother sitting at the foot of her bed smiling at her, the sunlight bathing the room.

PLANO	TIEMPO	ESCENA	BG	CAMPO
OTS		3		



ACCION/SONIDO

The little girl stretches.  
"Mom! I just had the best dream ever!"  
(Sound of bedsheets and bedsprings being moved.)

PLANO	TIEMPO	ESCENA	BG	CAMPO
PPP		3		



ACCION/SONIDO

"Sounds amazing, honey. Now go make it come true!"

PLANO	TIEMPO	ESCENA	BG	CAMPO



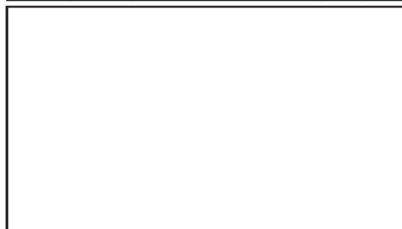
ACCION/SONIDO

PLANO	TIEMPO	ESCENA	BG	CAMPO



ACCION/SONIDO

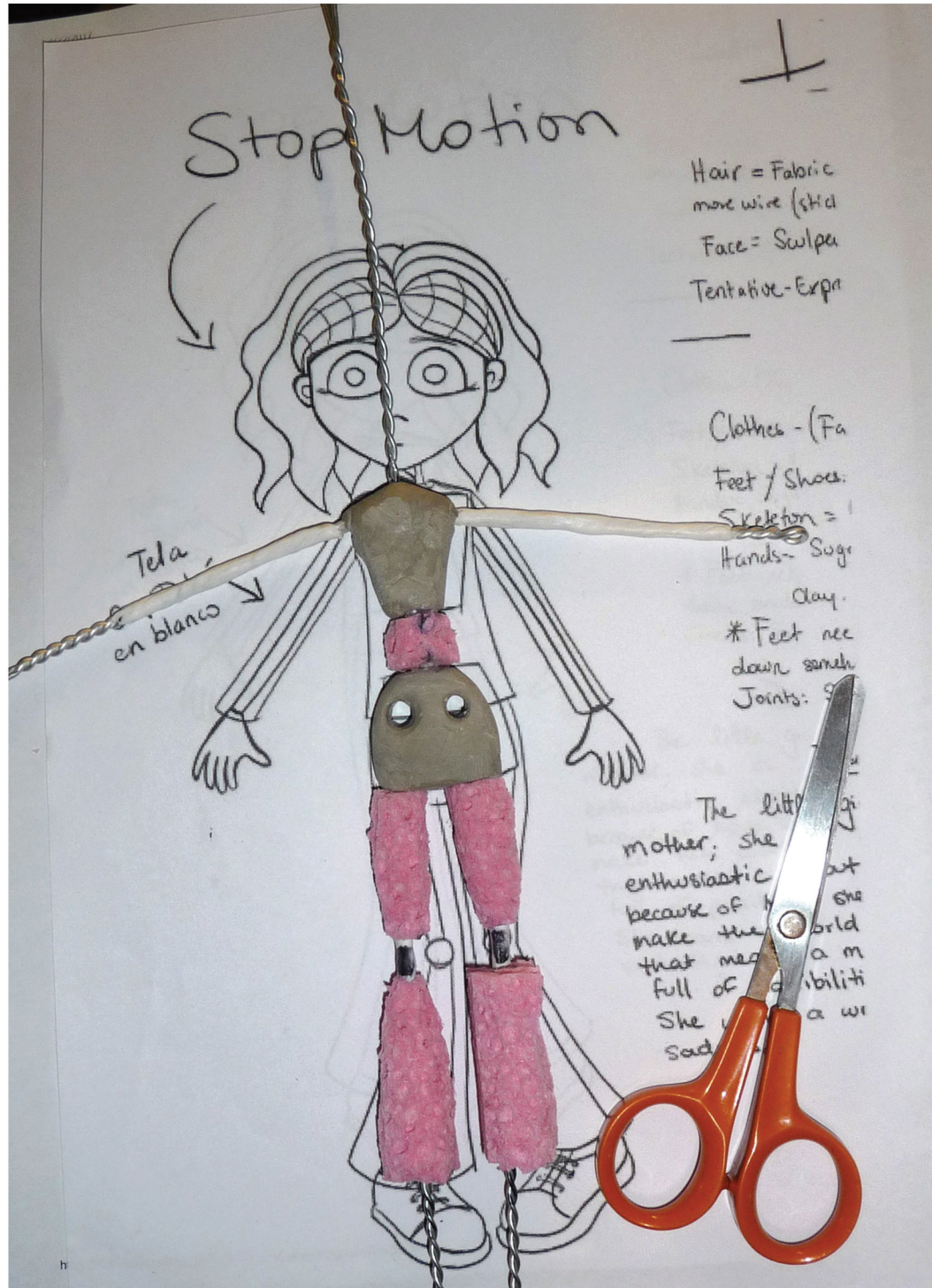
PLANO	TIEMPO	ESCENA	BG	CAMPO



ACCION/SONIDO

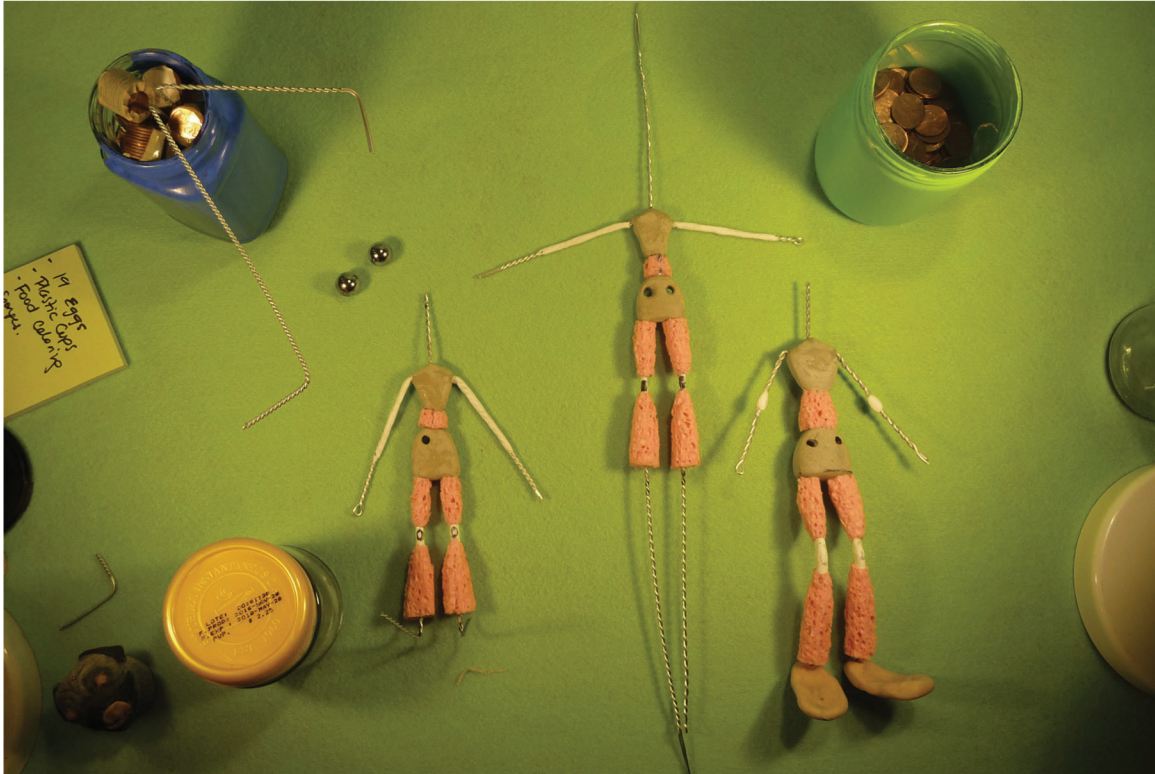


# PROCESS SHOTS





# PROCESS SHOTS



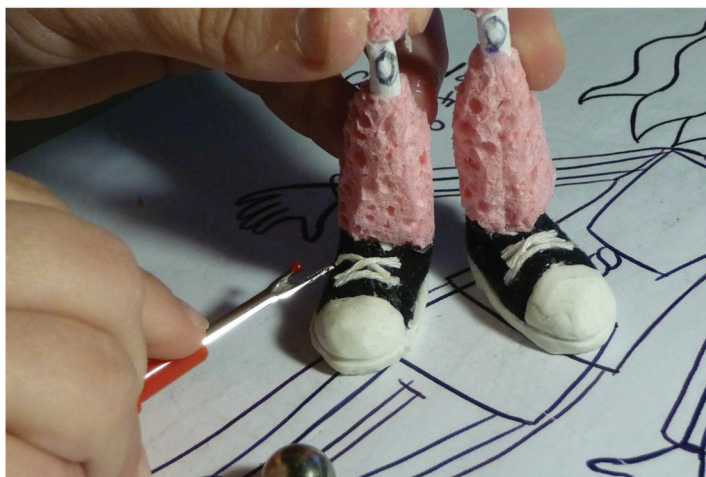
(Image 8: Puppet construction process)



# PROCESS SHOTS



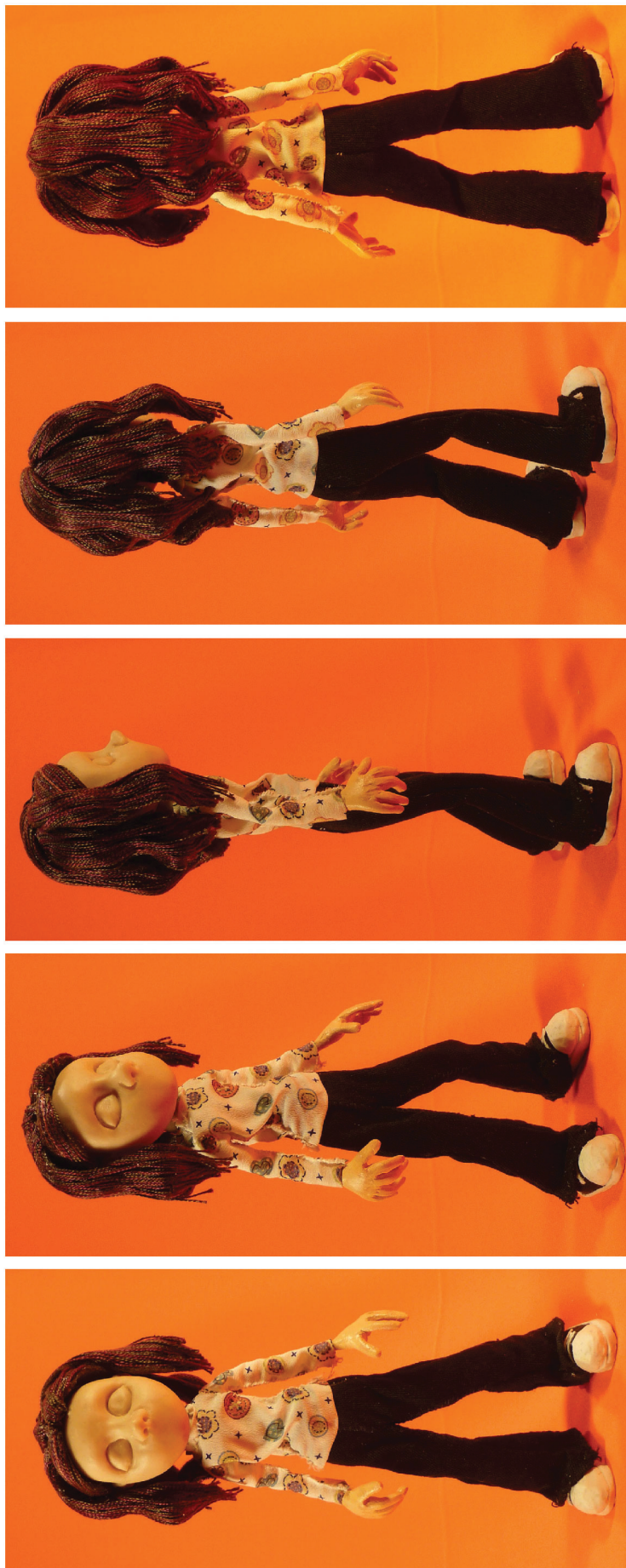
# PROCESS SHOTS



(Image 9: Puppet sculpting process)

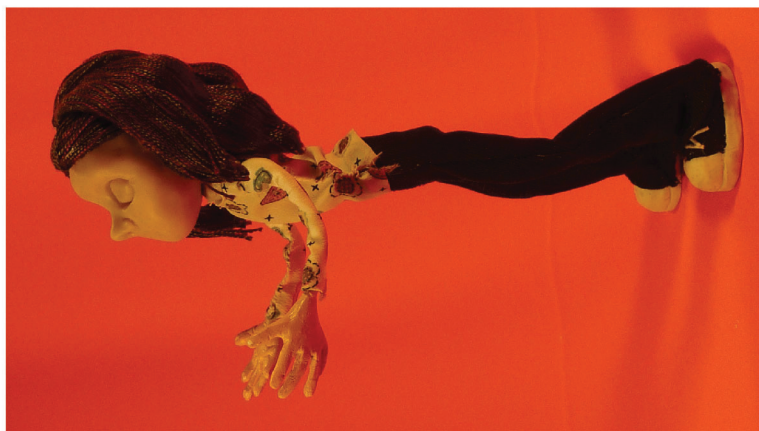


# PUPPET TURNAROUND



(Image 9.A: Sculpting process turn character turn around)

# CHARACTER POSES



(Image 9.B: Character Poses)



# POSES



(Image 9.C: Preliminary Poses)



(Image 9.D: Preliminary Poses)



# POSES

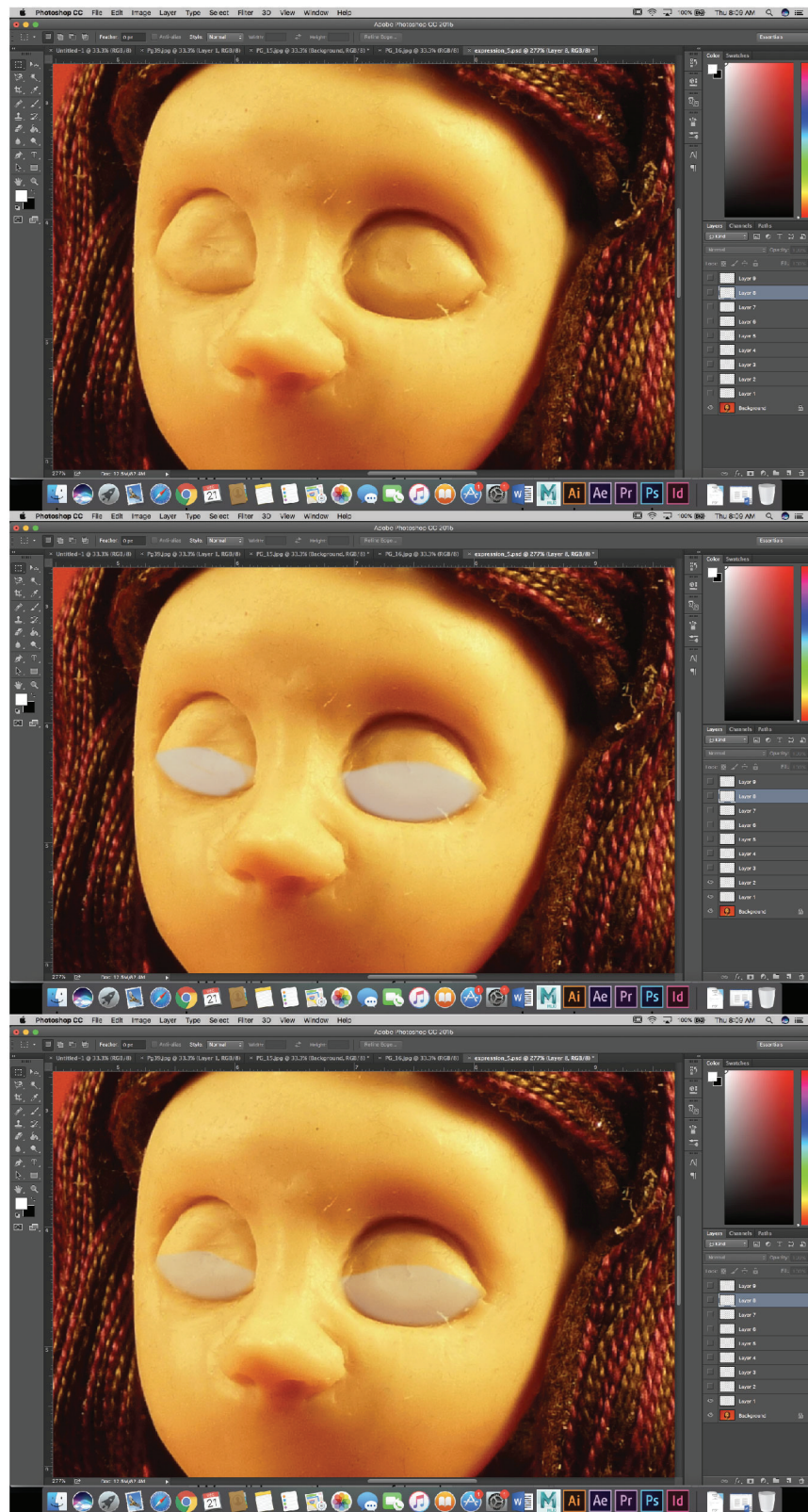


(Image 9.E: Preliminary Poses)



(Image 9.F: Preliminary Poses)

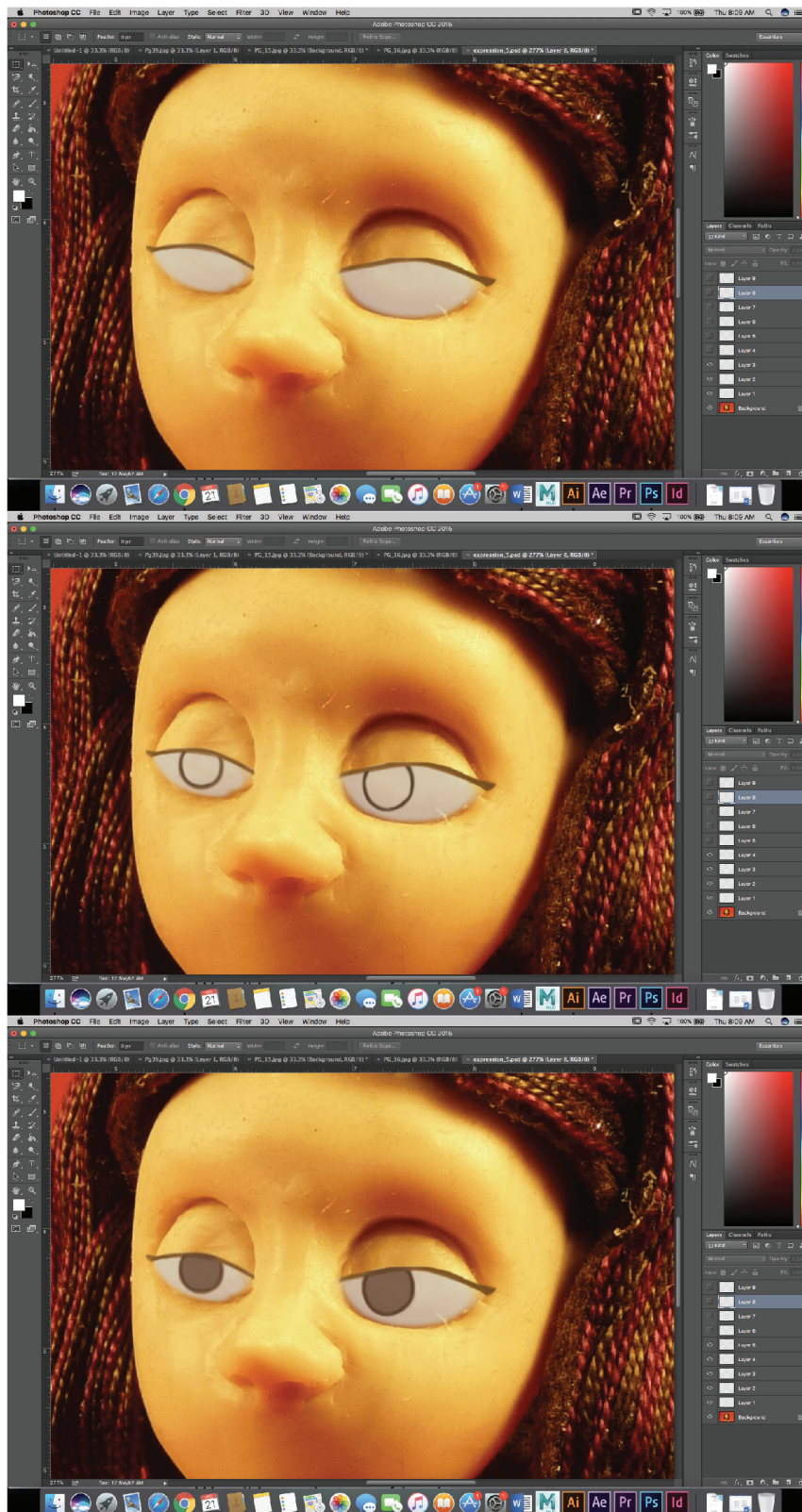
# MAKING FACIAL EXPRESSIONS



(Image 10: Facial expressions Photoshop process part 01)



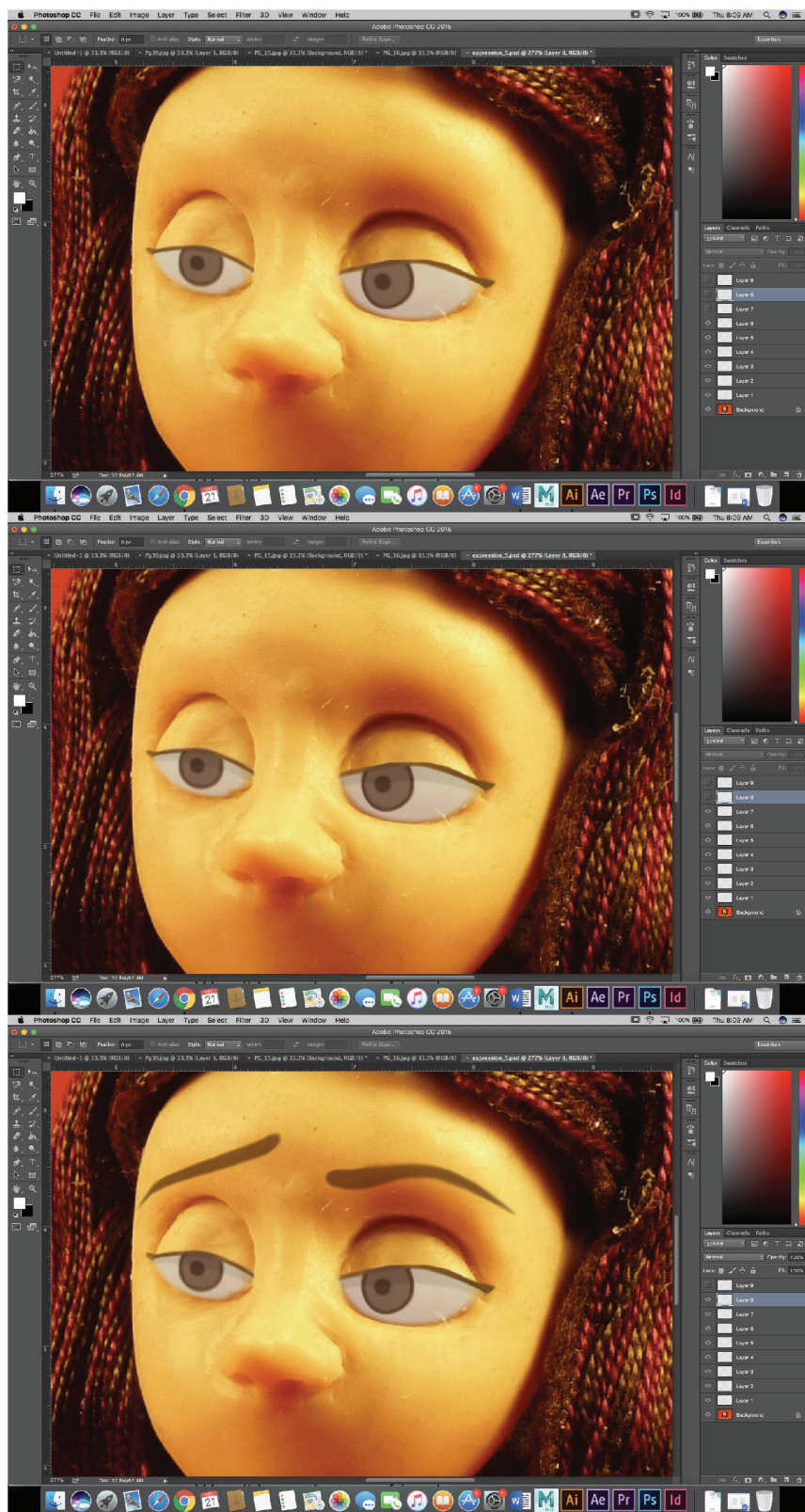
# MAKING FACIAL EXPRESSIONS



(Image 11: Facial expressions Photoshop process part 02)



# MAKING FACIAL EXPRESSIONS



(Image 12: Facial expressions Photoshop process 03)

# MAKING FACIAL EXPRESSIONS



(Image 13: Facial expressions photoshop process 04)



## FACIAL EXPRESSIONS

The puppet's face is made of a skin-toned clay named Sculpey. It is essentially blank. The only facial features that it has, are the shape of her eyes and her nose.

As seen in images 10 to 13, it is quite easy to make her face expressive; her facial expressions are merely added digitally in post production.

This has the advantage that it makes it unnecessary to create multiple faces for the puppet, which requires both more time and money.

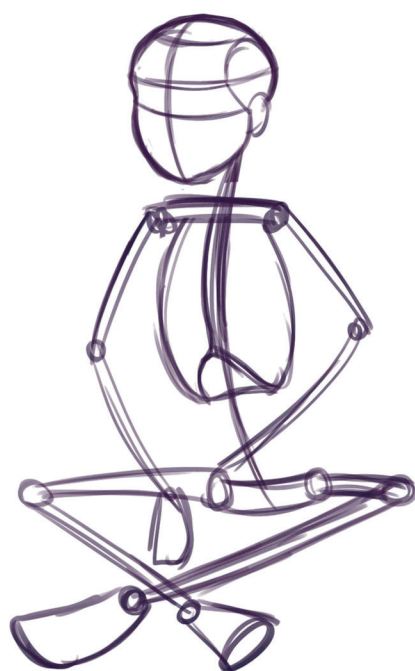
In this way, she can have as many facial expressions as needed in a way that is accessible when animating.





# CHARACTER PACK

## ① Esqueleto

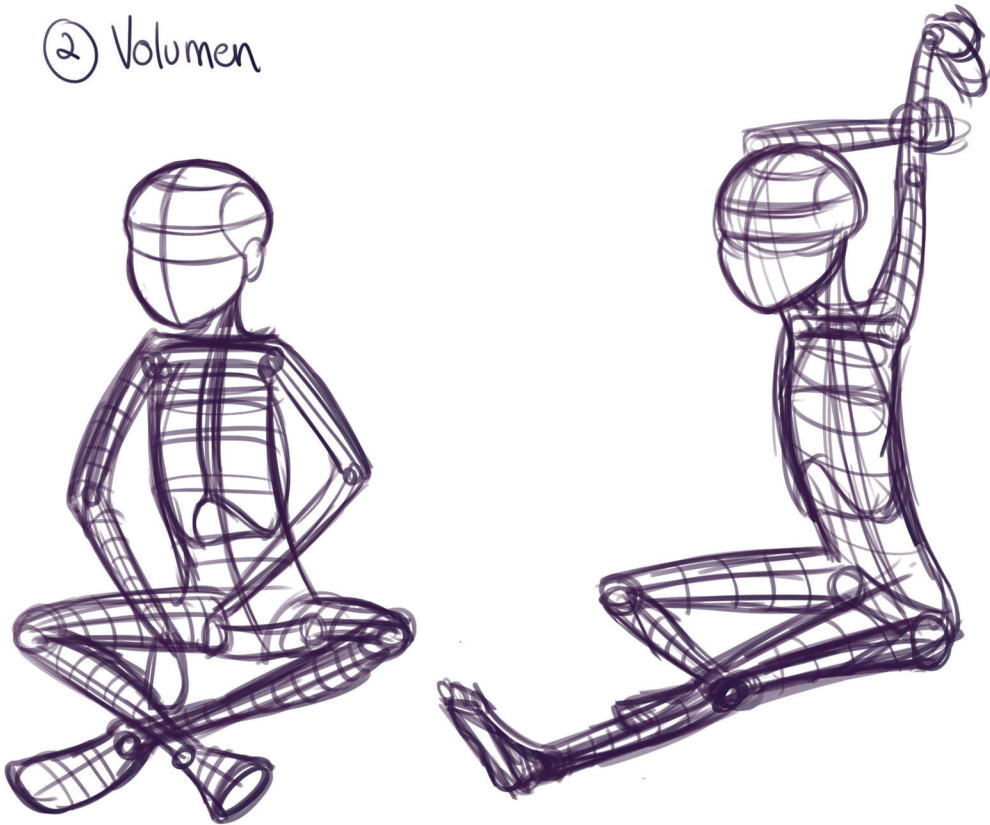


## ③ Sketch

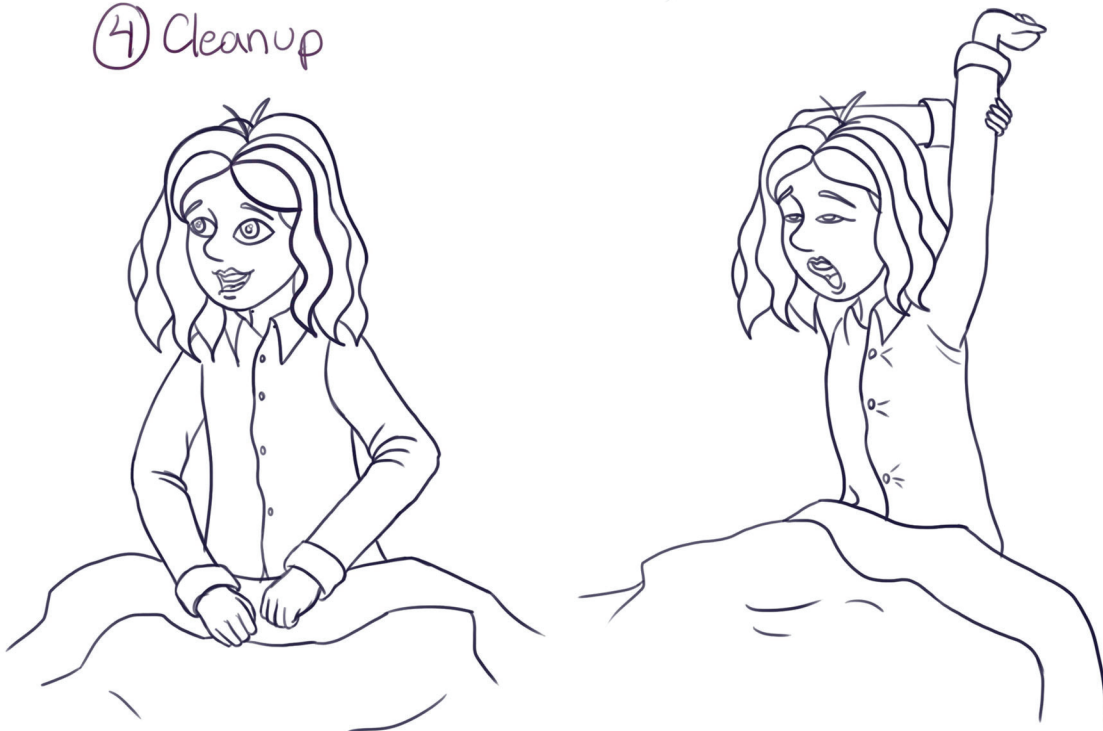


# DAUGHTER

② Volumen



④ Cleanup





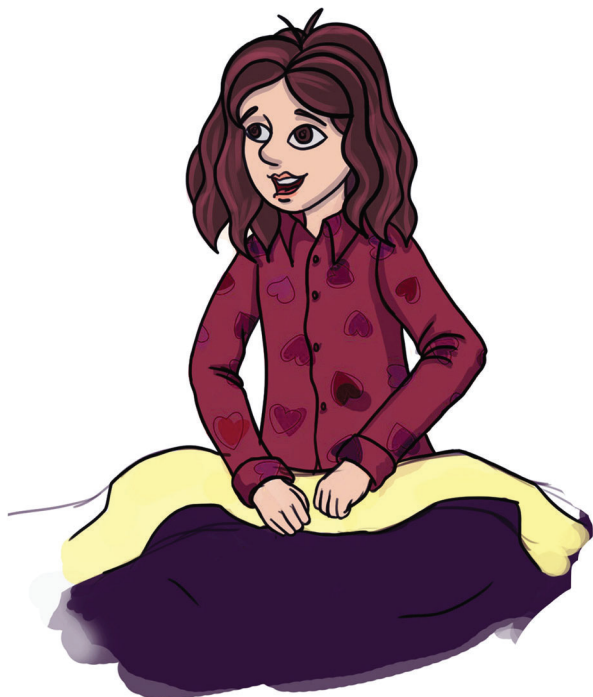
## CHARACTER PACK

the little girl is similar to her mother, she is smart, motivated and enthusiastic about life, she's a dreamer, she wants to make the world a better place; a place full of possibilities and magical creatures, she wants a world without boundaries or sadness.

2-D



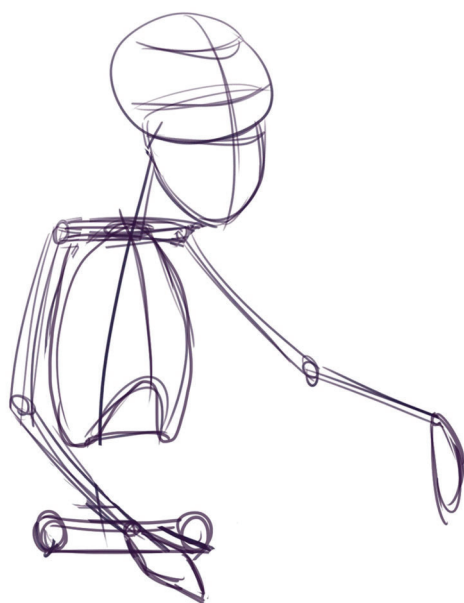
# DAUGHTER



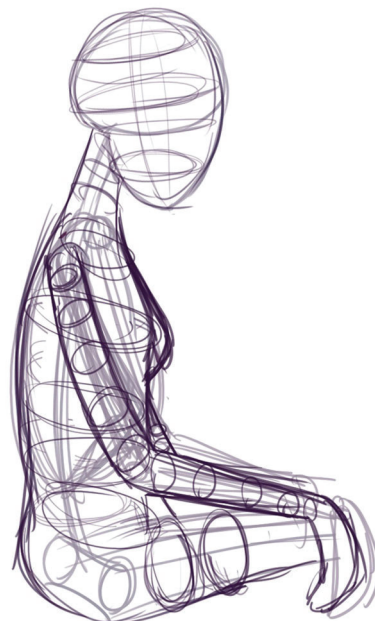
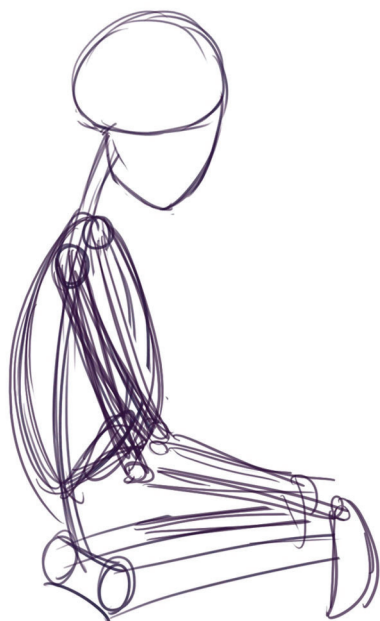
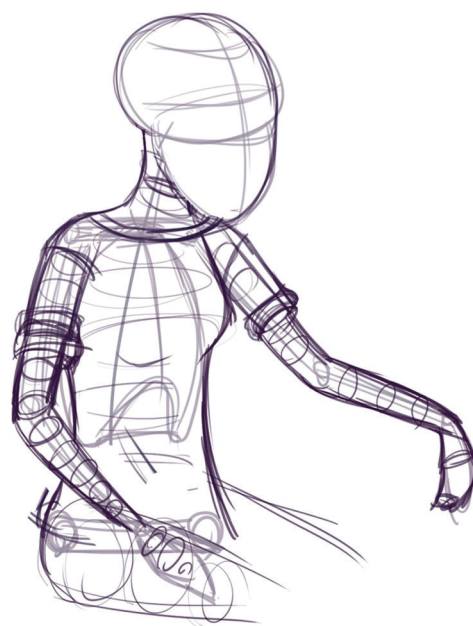


# CHARACTER PACK

① Esqueleto



② Volúmen



# MOTHER

③ Sketch



④ Cleanup





## CHARACTER PACK

### Character traits

She is in her late thirties, early forties.  
She is driven, Professional and goal-oriented.  
She works in a creative job, which has inspired  
her daughter a lot. She loves her child and en-  
courages her to dream and work hard to achieve  
all that she dreams about. She teaches her daughter  
that she can accomplish anything she puts her  
mind to.

### facial expressions:



# MOTHER



98 - 151 - 141 ←



78 - 38 - 90 ←



51 - 20 - 62 ←



241 - 198 - 177 ←



73 - 40 - 47 ←



166 - 69 - 92 ←



221 - 218 - 221 ←

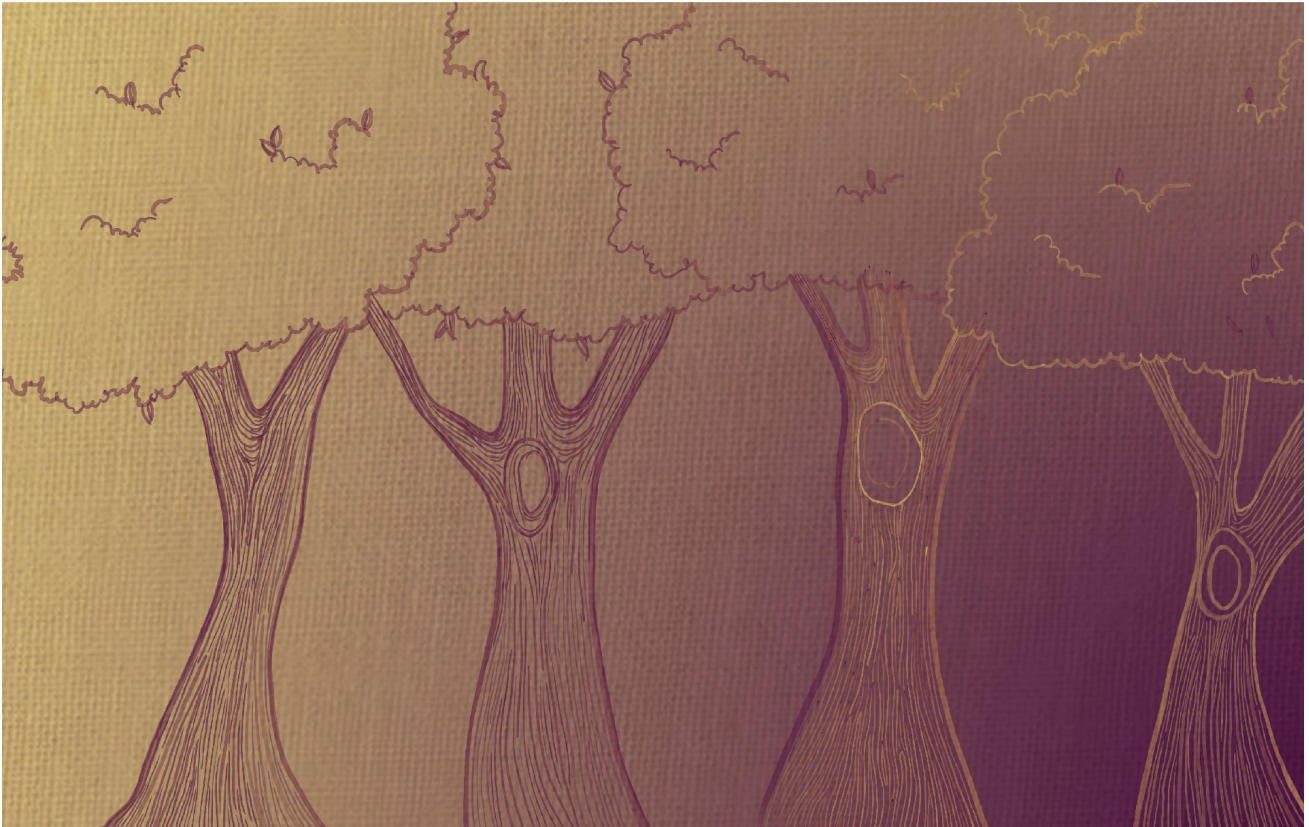


87 - 0 - 16 ←

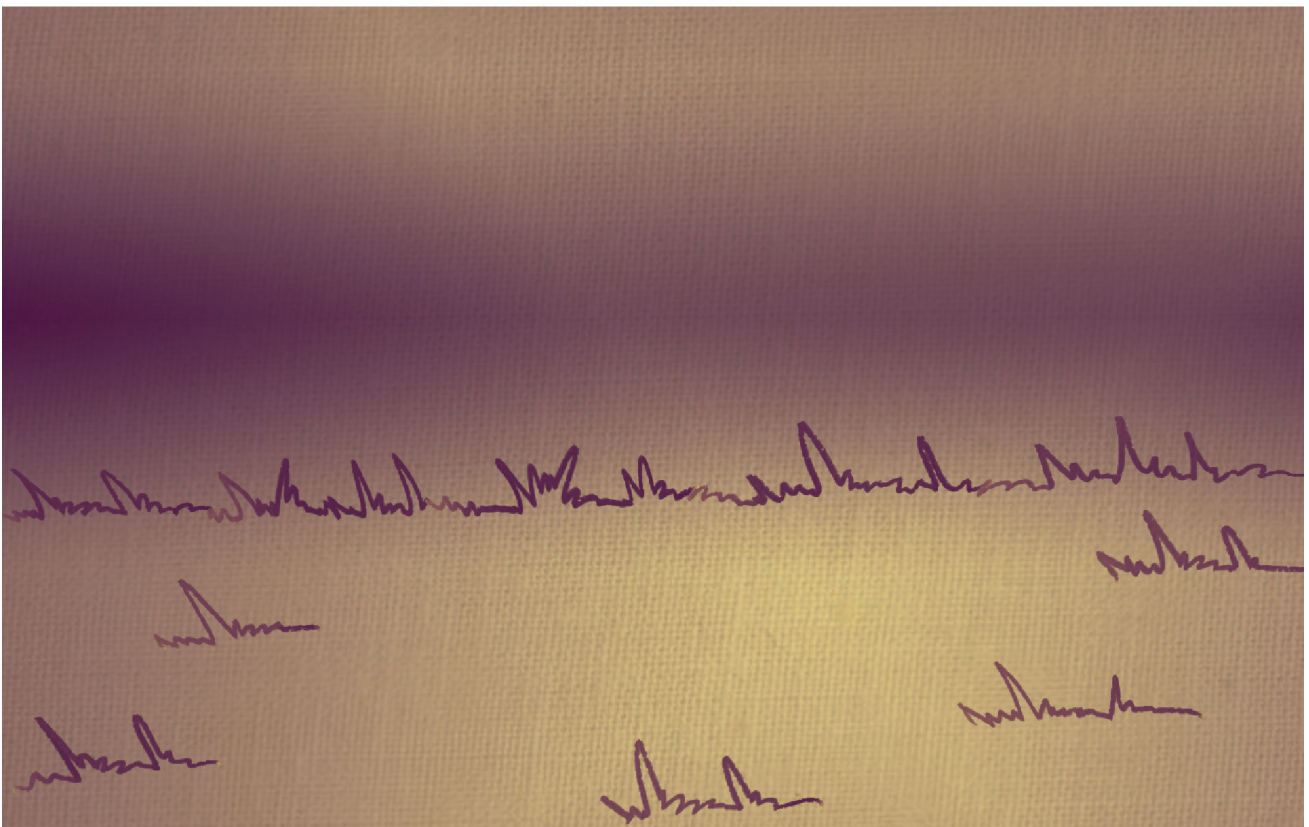




# BACKGROUNDS



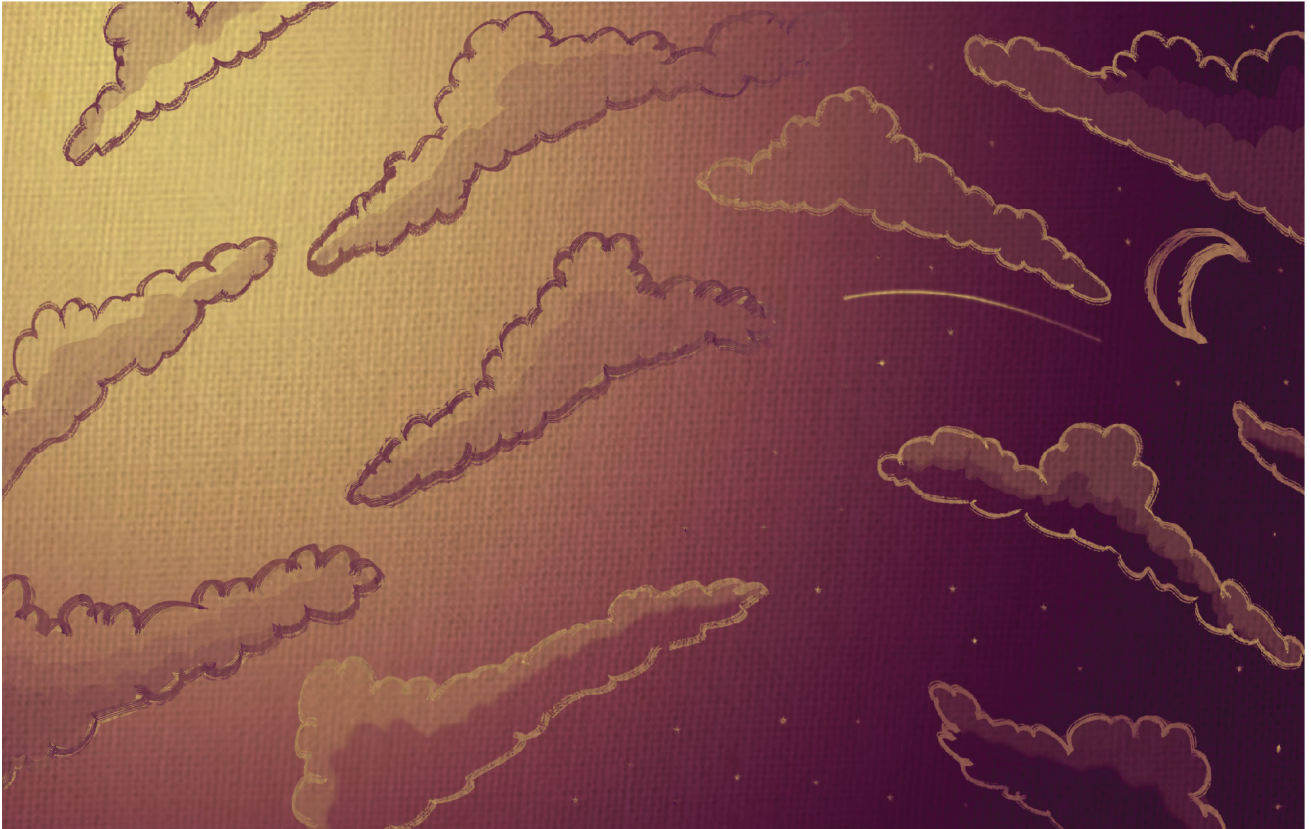
(Image 14: Background Scene 13, Painted in Photoshop)



(Image 15: Background Scene 10, Painted in Photoshop)



# BACKGROUNDS



(Image 16: Background Scene 8, Painted in Photoshop)



(Image 17 : Background Scene 20, Painted in Photoshop)



FINAL 2D BACKGROUND,  
MERGED WITH STOP-  
MOTION PUPPET



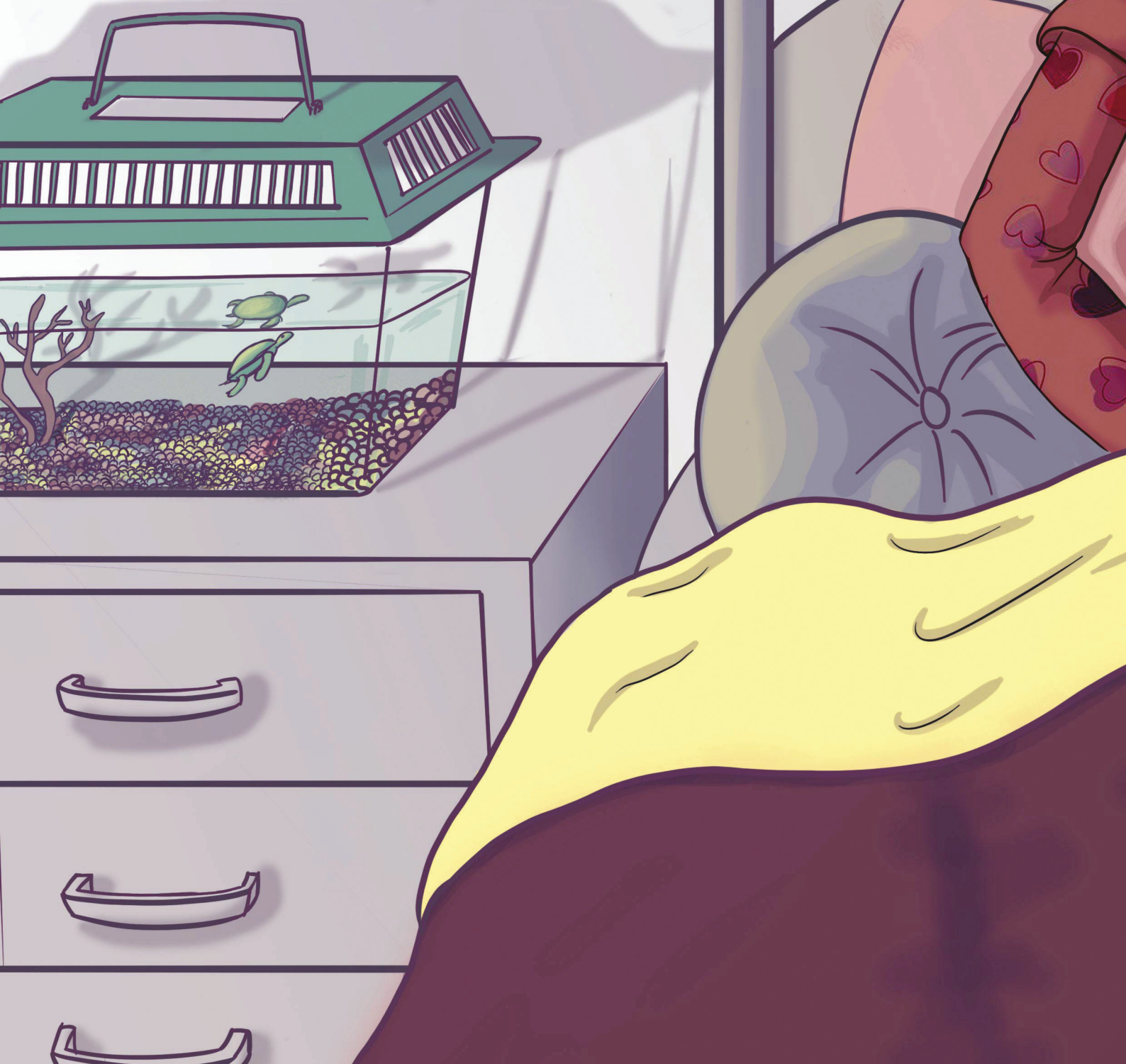


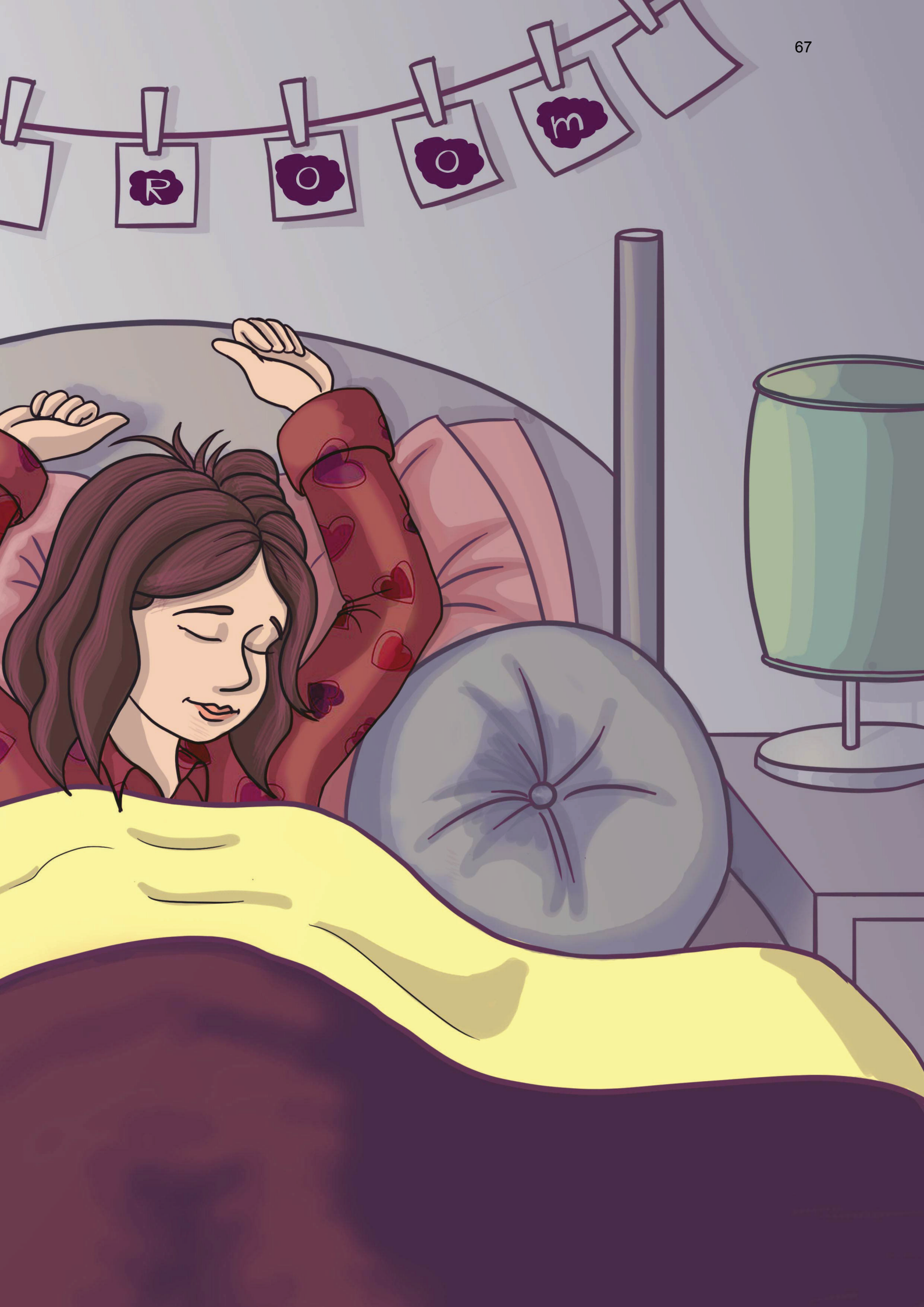
# FINAL 2-D BACKGROUND





The little girl's room reflects her creative personality. She likes to draw and create things from scratch. She decorates her room trying to make her own world within the room, in the same way she creates her world in the dream.







# THE PRODUCTION STAGE







# FIRST SETS



(Image 18: Construction of blue and red screen set attempts)

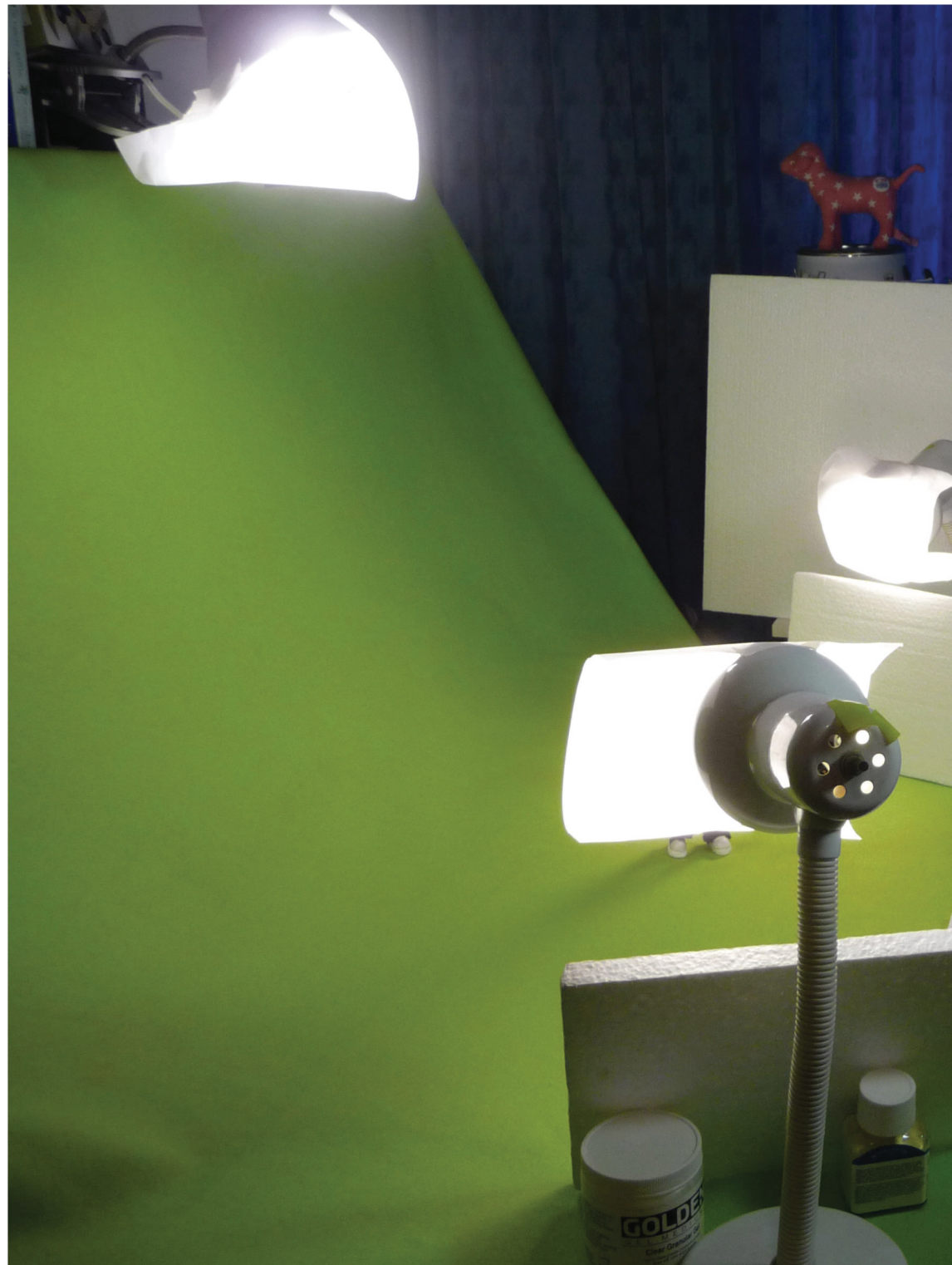
# FINAL SET



(Image 19: Construction of final green screen set)



# STAGE



(Image 20: Lighting the stage)



# LIGHTING





# REMOVING THE



(Image 21: Process steps of removing the green screen)

## GREEN SCREEN

On certain occasions the puppet needed to maintain specific poses between shots. In order to keep it stable, it was necessary to create a rig for it.

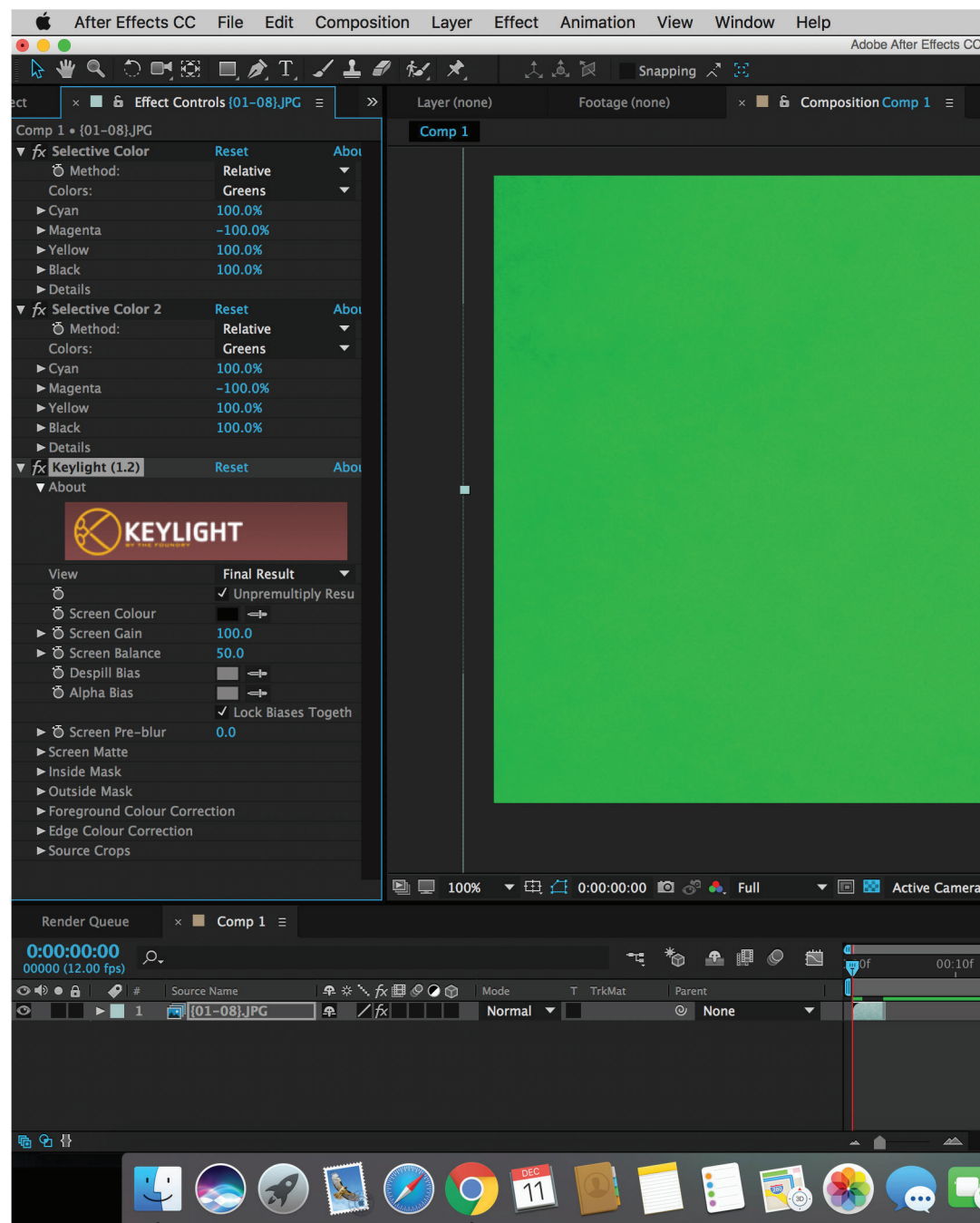
There were four rigs in total. They were weighed down by clay and painted green to be digitally removed afterward. The rigs were used for the puppet as well as for other things that were being added in 2D, such as the turtle, which is marked by the styrofoam egg seen in image 21. This made it easier to know where the puppet had to be looking and to define her movements in terms of interacting with the other elements in the 2D scene.

However, the rigs had a lot of texture, so on occasion it became necessary to not only remove the green screen through After Effects, but also to smooth and remove them if necessary through Photoshop. This process was also applied to the puppet's shoes, as they reflected the green screen most of all.



# REMOVING THE

Once those edits are done, the photographic sequences are imported onto After Effects, and the green screen is removed;



(Image 22: Removing the green screen in after effects)

# GREEN SCREEN

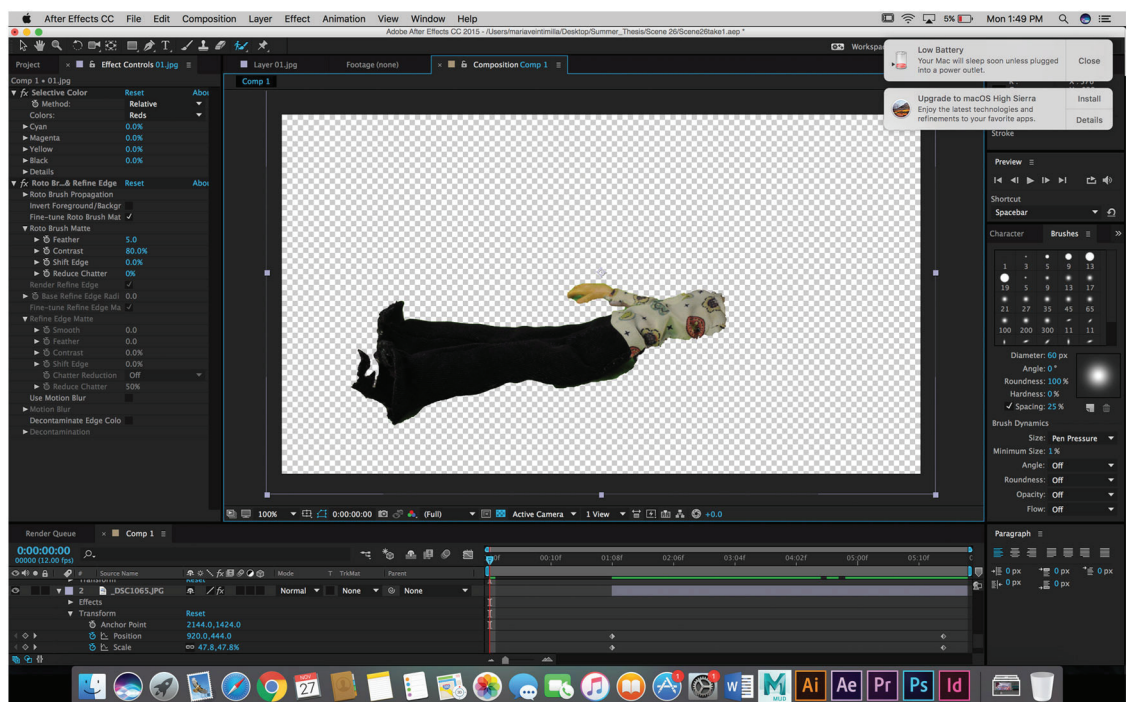
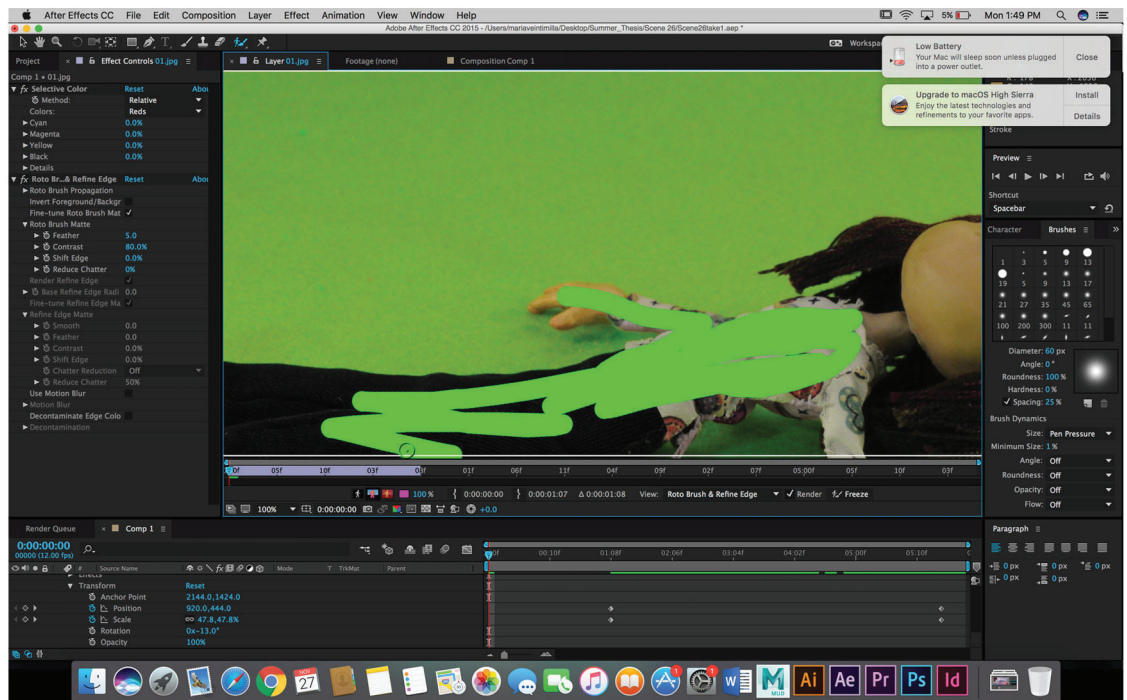
first, by making the green more intense with selective color. Then, using keylight, the green screen is edited out.





# REMOVING THE

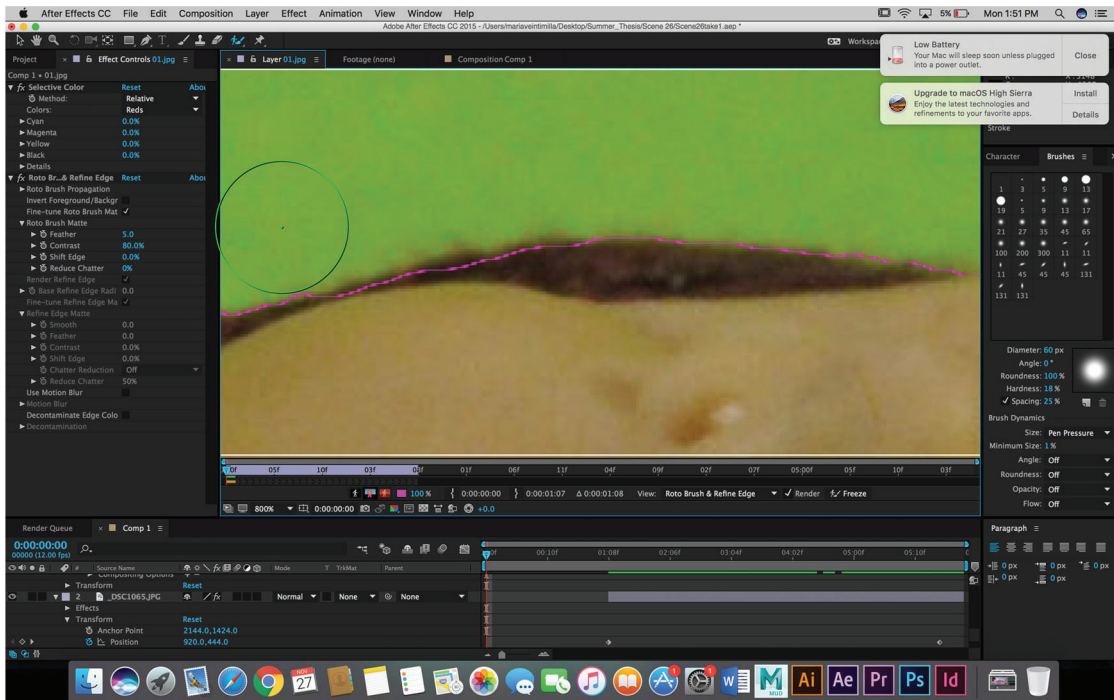
The second method is using the roto brush tool. This method is effective, but much more



(Image 23: Green screen removal with the roto brush in After Effects)

# GREEN SCREEN

time-consuming. Also; the more strokes used, the heavier the file becomes.

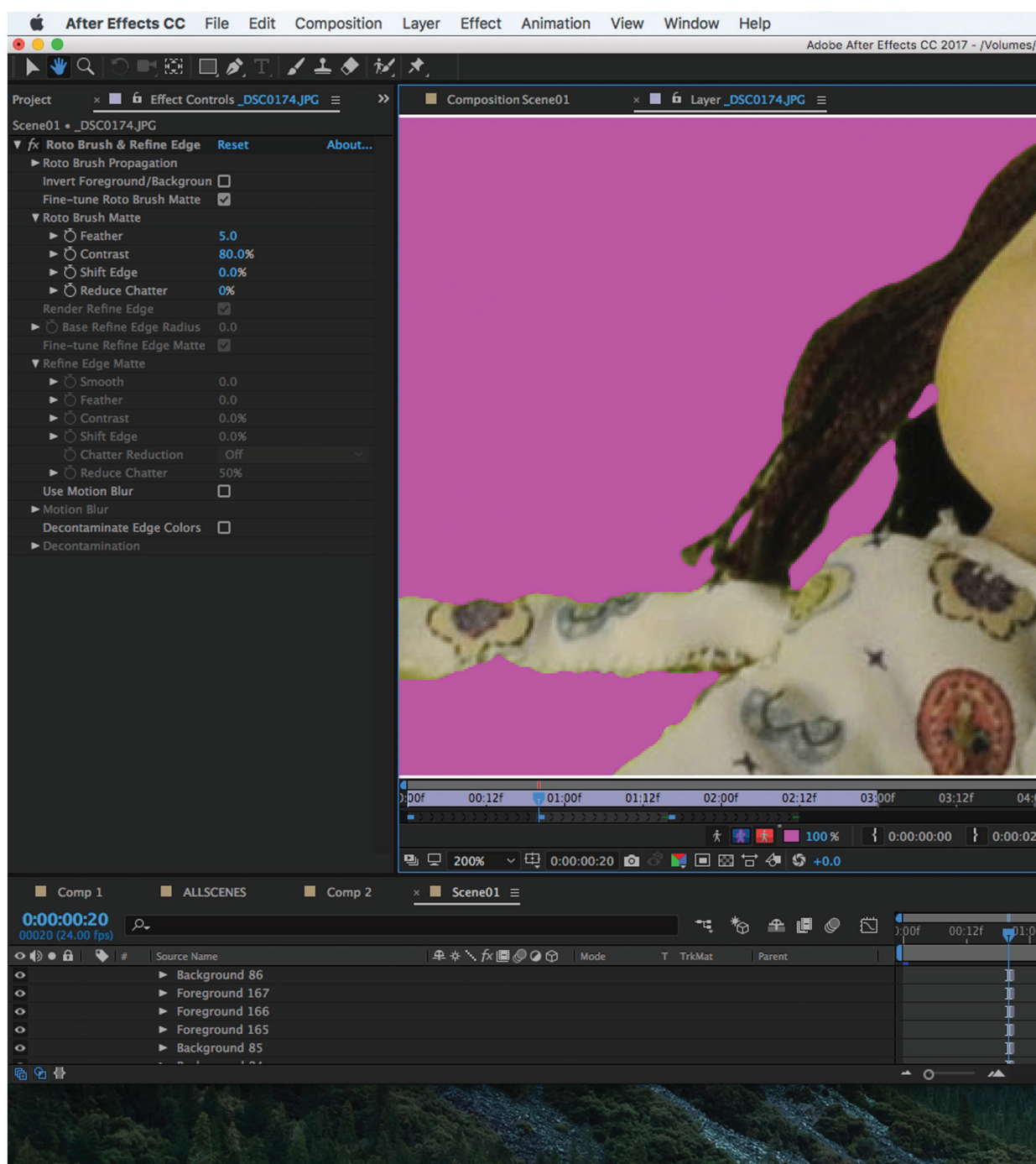


(Image 24: Green screen removal with the roto brush in After Effects)



# REMOVING THE

## Final Result



(Image 25: Final step of green screen removal)

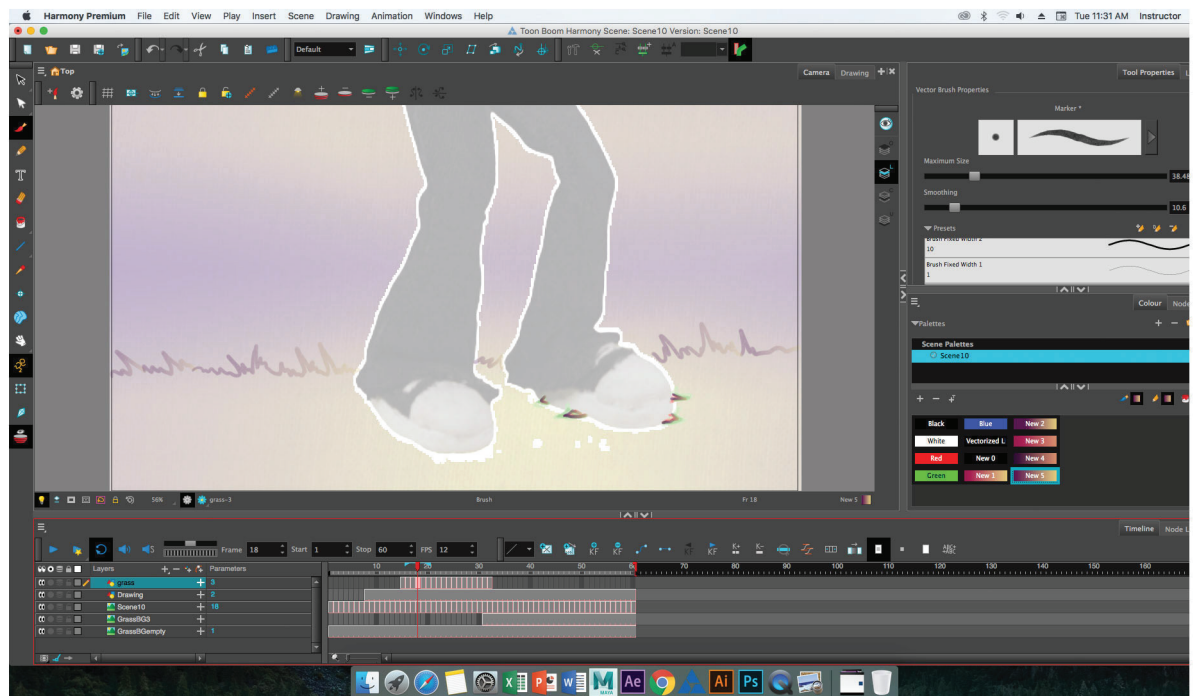
# GREEN SCREEN





# JOINING STOP

Once the green screen was edited out, the video was rendered as a PNG sequence to retain transparency and imported onto ToonBoom.

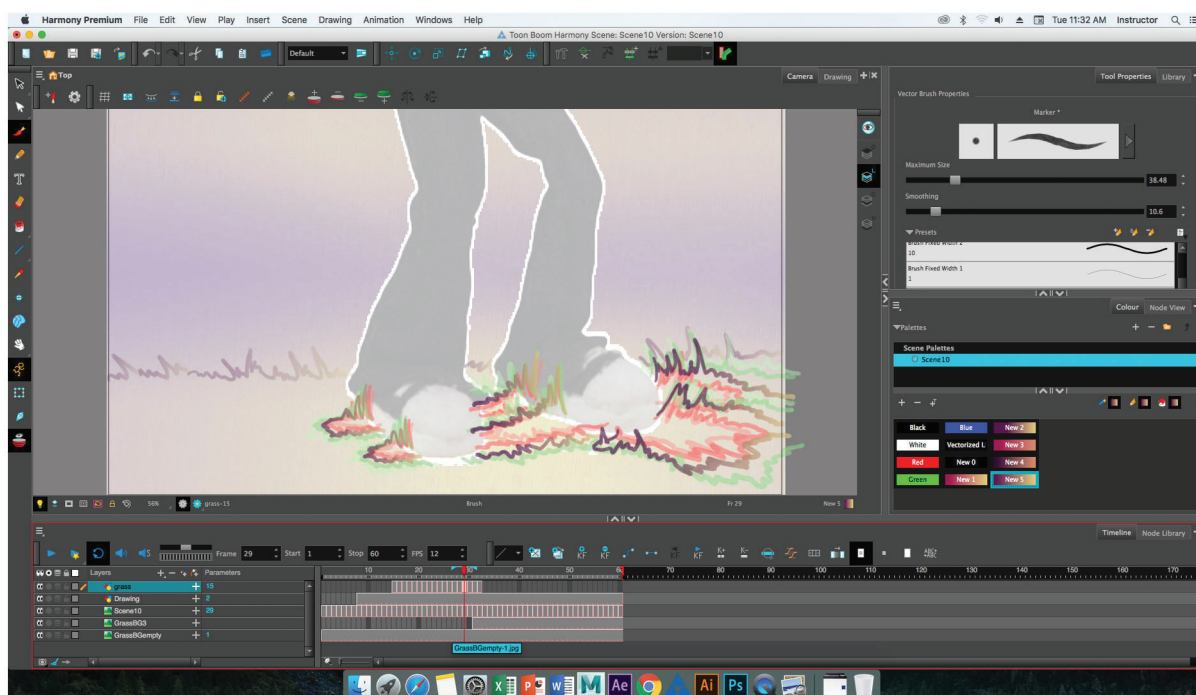
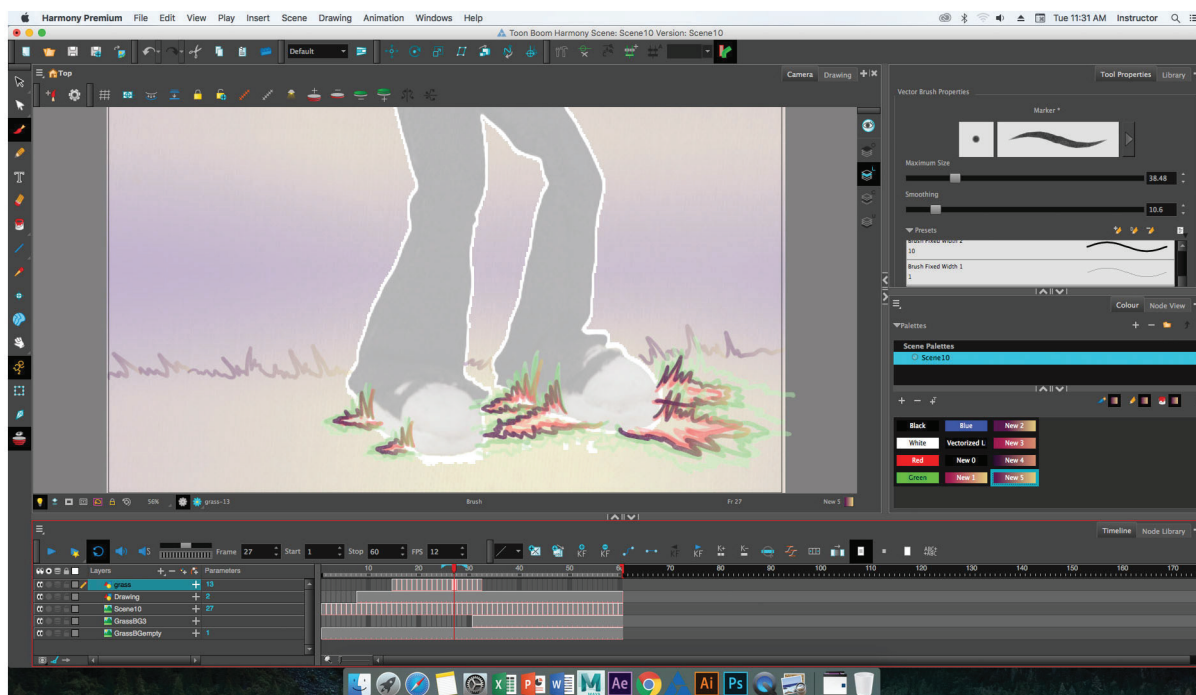


(Image 26: Animation of 2D effects in Toon Boom, first frames)



# MOTION WITH 2D

After that, it was only a matter of animating around the puppet's actions. It was important to synchronize with the puppet's movements frame by frame.

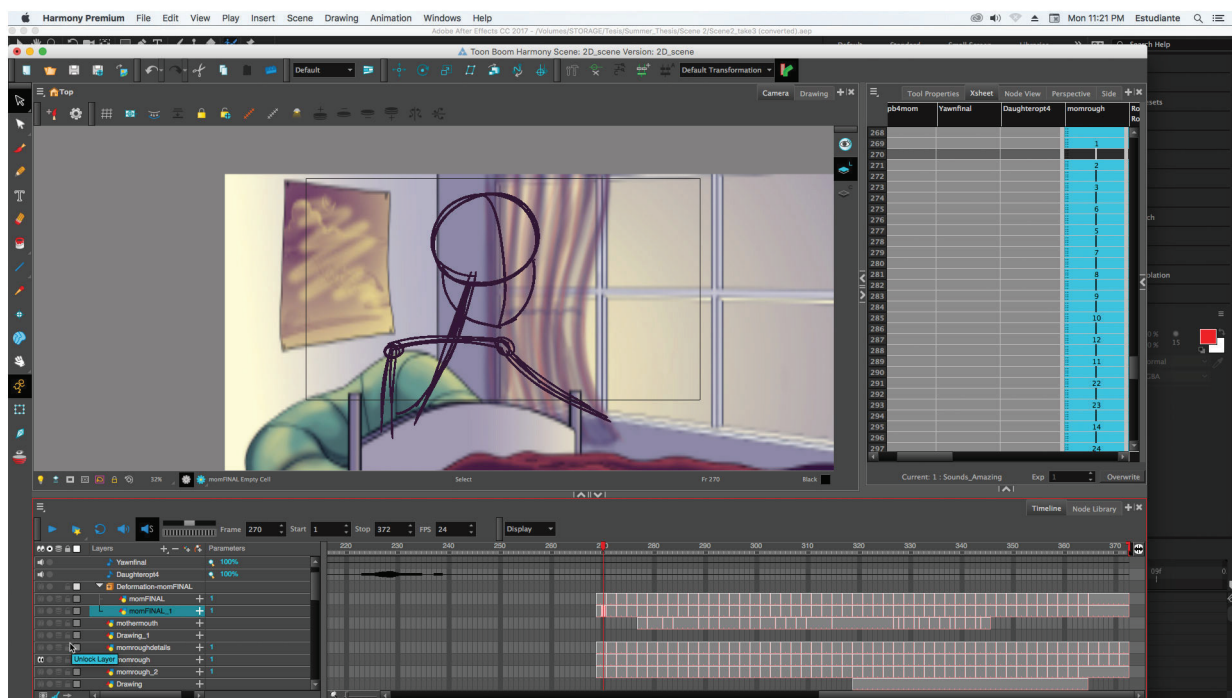


(Image 27: Animation of 2D effects in Toon Boom, last frames)

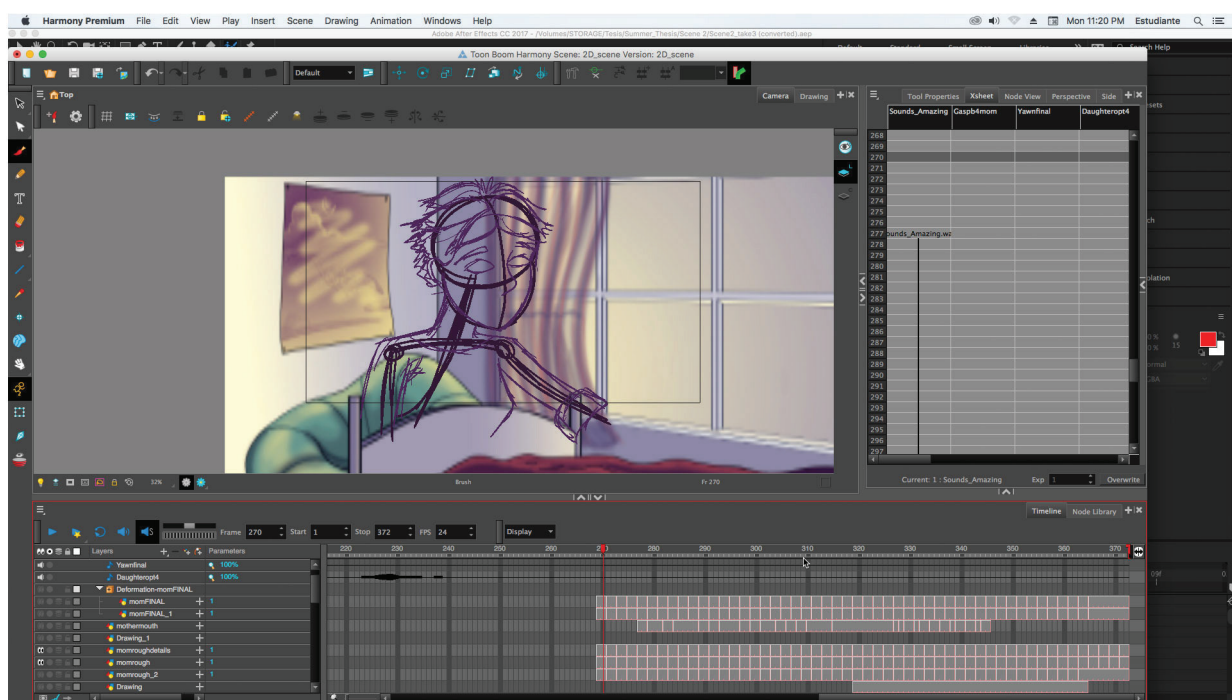


# 2D PROCESS

1

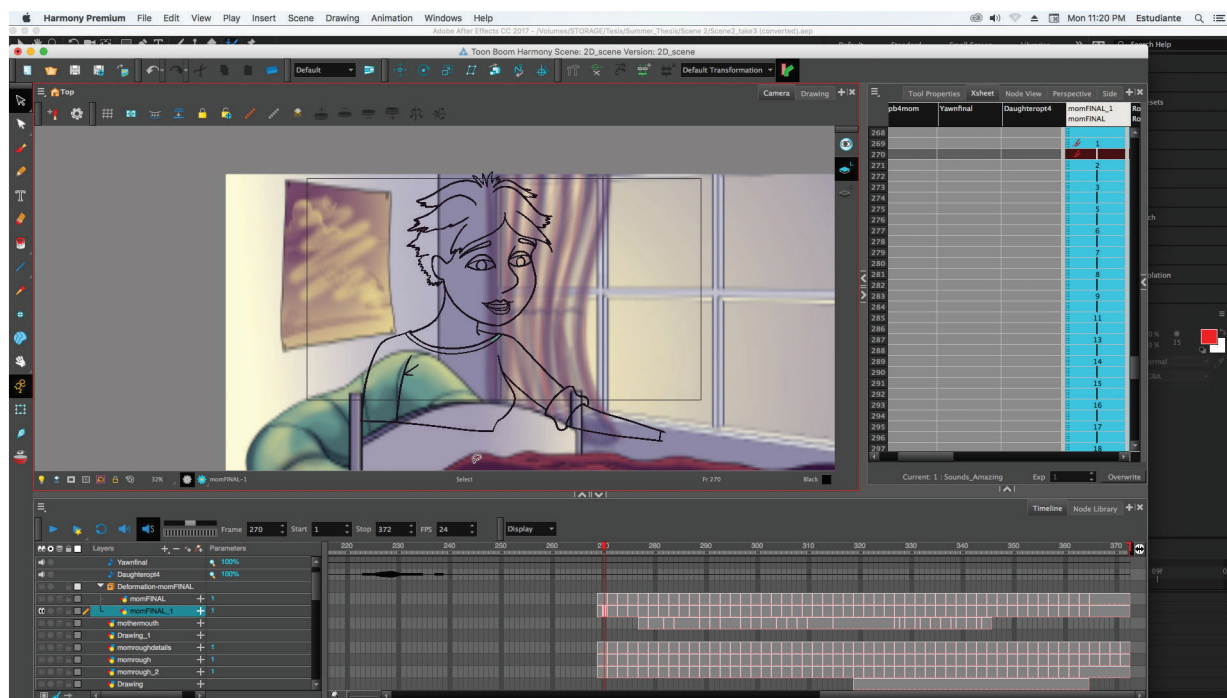


2

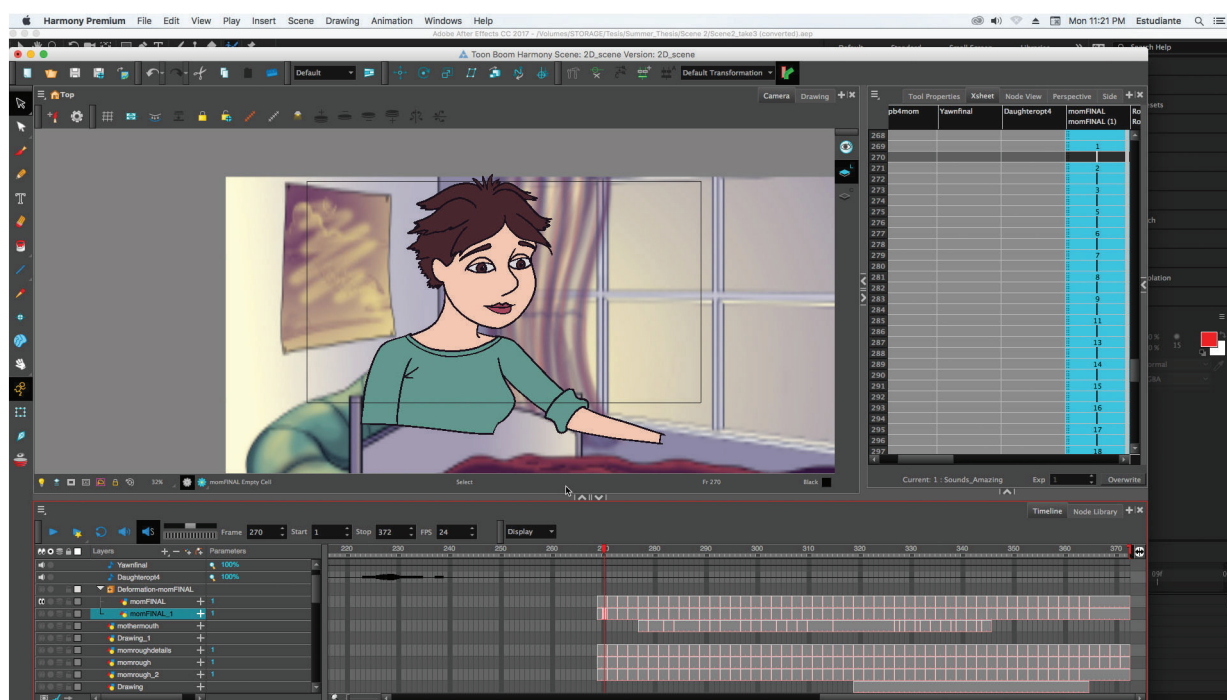


(Image 28: 2D Animation of scene 27 in Toon Boom)

3



4



(Image 29: 2D Animation of scene 27 in Toon Boom)



# THE POST- PRODUCTION STAGE

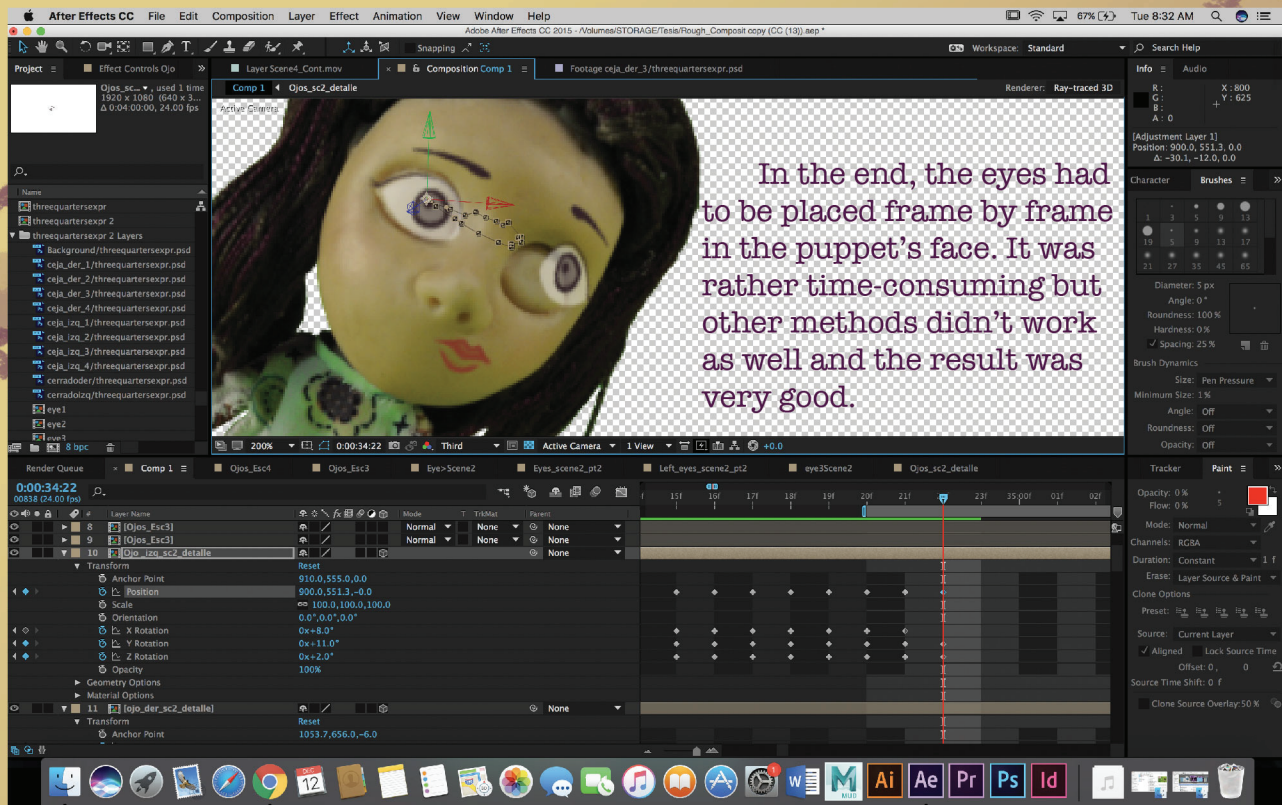








# PLACING THE FACIAL FEATURES



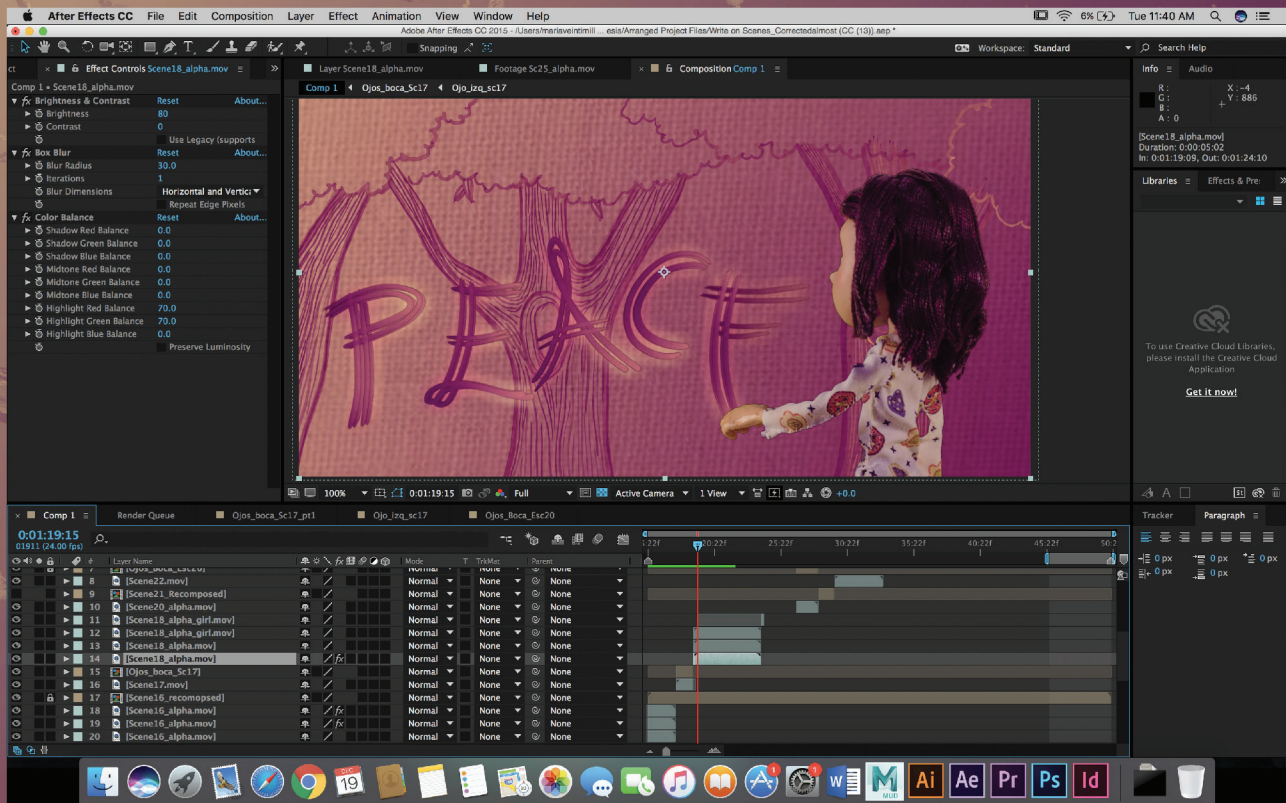
# COLOR CORRECTIONS



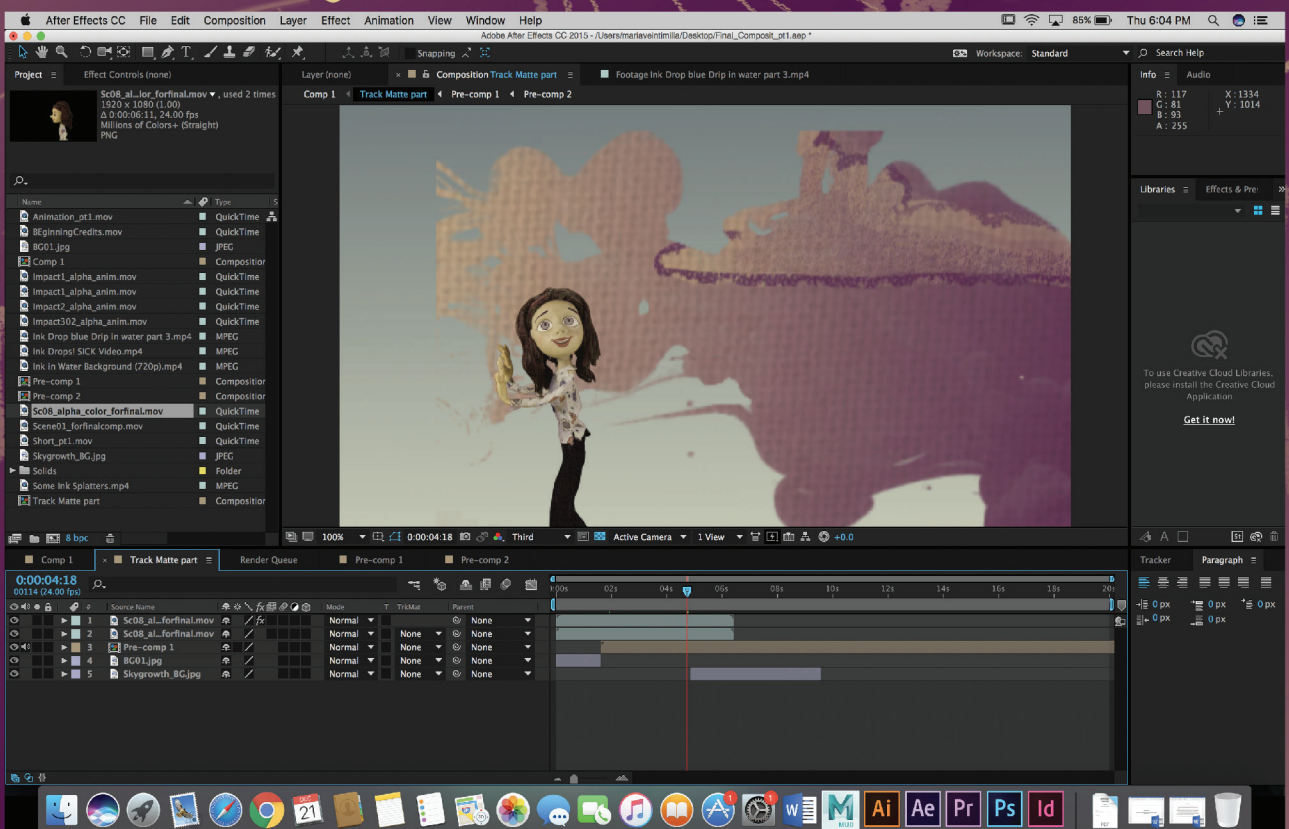
(Image 30: Color correcting tonal values using After Effects)



# INTENSIFYING THE WRITING



# TRACK MATTE



(Image 31: Track matte transition effect composed in After Effects)



## CONCLUSIONS

This project was targeted toward kids 9-15 years of age, yet adults can also enjoy it, as its main message is the power of encouragement. While the information acquired during the research stage ranges from the beginnings of stop-motion to more current technology utilized in stop-motion, the project itself was done in a more old-fashioned way, given the time constraints and limited resources necessary to carry out a stop-motion project with all that it entails. The research materials were mainly books from the United States and England.

The research acquired in this project will be relevant to any other student who in the future will want to attempt a stop motion project, as it may serve as some help in developing it. However, most of the project was a learning process, as it was experimental, and as such every project is different and likely to be carried out differently. Nevertheless, the data and the research is necessary as a step to find solutions and alternatives. In fact, since much of the technology was not accessible, the information helped acquire and idea for substitutions. For example, the rigs that would normally serve to give the characters more mobility as well as to lift them, served as a reference to find a different way to create a rig. Hopefully the research and the project itself could encourage



other students to attempt a stop motion project if they are really interested in this medium.

Something that became essential in the making of this project, was creating more than one puppet; despite the fact that the puppet was created in such a way as to make it pliable, within the first fifteen scenes, the first puppet's joints were weaker and eventually they broke off. It became urgent to create a double in order to finish the remaining scenes. However, by the time it became necessary to create a double, it was much easier to do so, having already made the first one.

By making this project, one values the necessity of a team of people working together in order to generate an animation. Teamwork is absolutely necessary for a project such as this; the more people with different focuses of animation there are, the wider the range as well as the possibilities to carry out a finished product.

Finally, it should be noted that during the process, some changes became necessary to be able to complete the animation; this can be seen when comparing the puppet's actions between the storyboard and the actual stop-motion. Some actions were too complex and difficult to carry out. Nevertheless, the changes did maintain the essence of the original story.



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